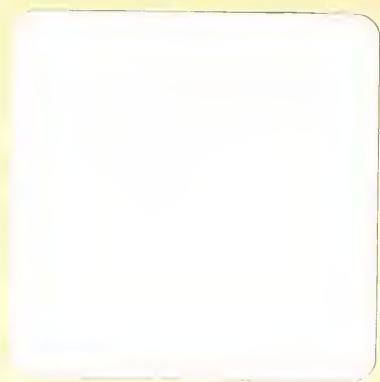


HOVSE & GARDENS
BOOK of HOVSES



113



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THINGS THE SMALL HOUSE STANDS FOR

We dream of a castle in Spain, but we build a cottage in the country. And therein lie the interest and the picturesqueness and the abiding charm of a small house. It is a realization in parvo of big things. It is an adequate satisfying of our desires for a home in which to express personality and develop a life and shelter the next generation. Most of American life centers about and is concerned with the small house, with the men and women who have realized in the actuality of brick and mortar and shingle, in the reality of shadowed lawns and quiet garden paths, the big dreams for which America stands. Patterson & Dula, Architects

HOUSE & GARDEN'S BOOK *of* HOUSES

*Containing Over Three Hundred Illustrations of
Large and Small Houses and Plans, Service Quarters
and Garages, and Such Necessary Architectural
Detail as Doorways, Fireplaces, Windows, Floors,
Walls, Ceilings, Closets, Stairs, Chimneys, etc.*

Edited by
RICHARDSON WRIGHT
Editor of House & Garden

1920
NEW YORK
CONDÉ NAST & COMPANY

The House & Garden Books

House & Garden's
Book of Houses

House & Garden's
Book of Interiors

House & Garden's
Book of Gardens

Copyright September 1919 by
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Secoud Printing January 1920

Third Printing July 1920



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A HOUSE BY *the* SIDE of *the* STREET

Next to a house by the side of the road comes a house by the side of the street—a house set close to where men pass and repass on their various occasions. Here is one—the residence of Arthur F. Elliot, Esq., at Fieldston, New York City—which stands close to the lot line, with only a narrow grass strip and a privet hedge separating it. Walls are of cream stucco, trim of chestnut stained

brown and the window frames and sash are painted different shades of brown to give color variation. Three shades of brown shingles comprise the roof. Blinds are pale bluish green with black strap hinges. The brick corbelling around the windows is of different shades of red, the joints matching the stucco in color. Dwight James Baum was the architect of the house



F O R E W O R D

THE pages of this book fall into three groups: the architectural details that are used inside and out the house; the houses themselves with their plans, and some with interior views; and finally the service quarters and garages, etc., with their respective plans.

This grouping is logical. The architectural beauty of a house is the sum total of its details—the sum total of its windows and doors and roofs and chimneys and ceilings and stairs and floors. To use these successfully one must study them in relation to their surroundings, and in these pages the surroundings are shown.

The complete houses are chosen for their livable qualities, their adaptability to the different parts of the country, and for the variety of their architectural treatments, sizes and costs. Garage and service quarters, which are essential adjuncts to the modern house, complete the volume's illustrations. On the last page the names and addresses of the architects who have contributed to this book are given, to facilitate direct communication.

These illustrations represent the work of over eighty architects in all parts of the United States. They are men who have striven to stimulate the movement in which all forward-looking Americans must be interested—better homes.

IN the acquiring of a house there are three steps. First you must decide whether you want to live in your own or some other person's house, whether you want to be a tenant or an owner. Second, if you decide to build, you must have a fairly definite idea of the sort of house you want. Thirdly, you must build it on honest lines that conform to the principles of good architecture as the age and community demand.

Each of these steps plays a very vital part in that rather hazy ideal which we are pleased to call America. A tenant nation is a discontented nation. Russia was an empire of tenants, and when the iron band of Tsardom was broken, the country dissolved into chaos. France stood firm during the war because her people own their own land and houses. England must go through the toils of readjustment because her tenantry is largely out of proportion to her body of home owners. The solidarity of American ideals depends very much upon the increase in the number of people owning their own homes.

There is a movement on foot to induce

Americans to accomplish this and it is thriving because more and more people see that owning one's own home is the basis of good citizenship. Our malcontents merely rent flats. The backbone of a nation is its everyday people who own their everyday homes and live their everyday lives and do their everyday work. Owning a home is the beginning of being respectable. It starts, or should start, a permanent foundation for the family.

Reams have been written on the decay of home life in America. In turn, the bicycle, the narrow skirt, the motor, the movies and Georgette crêpe waists have borne the brunt

of the blame. In each successive generation the real issue is dodged. Home life decays when houses decay.

Home life is just as permanent as the house that it graces. In the age when men built homes that would last, they cultivated a home life that would last as long and longer. Houses built of shoddy materials, thrown together for a short ten years' existence—these are the marks of decay. The builder is not entirely to blame, nor is the architect nor the state of the market. Lasting materials aplenty are available, good architects are readily found, nor is the honest builder a *rara avis*. The fault lies with the man who first dreams of the house. The fault lies with his plans for living; whether the house is to last or not.

There is still another angle to the problem. A house may be honestly built, it may be a home of noble ideals, and yet fail in an important part of its mission. For every house is a part of the community, and the mission of every house is to enhance, by its contribution, the fine appearance of that community. Bad architecture, eccentric architecture, play the same havoc in a town that the bad repute or objectionable eccentricity of one person will play in a family circle.

Houses are like people. Each has definite expressions of character, or, as Ruskin put it, "All good architecture is the expression of life and character." Houses as well as people should conform to what their environment and age consider to be good taste. An Arizona ranch house, suitable in design to the Arizona environment, would be an esthetic and architectural crime on Commonwealth Avenue, Boston, and the Colonial farmhouse, harmonious with a Philadelphia suburb, would be an eyesore on the limitless plains of North Dakota.

That is where the architect enters upon his work.

THE value of employing an architect is not generally understood. People somehow think that an architect is an unnecessary middleman between themselves and the building of their homes, an expense that can readily be eliminated from the budget. No mistake is more lamentable. Pleasing, livable houses may, conceivably, be built without the services of an architect, but they succeed more by chance than by good management. There is scarcely a suburb in America today but blushes for its

A FEW DON'TS

for

HOME BUILDERS

Don't deceive your architect as to what you can really afford to spend.

Don't be afraid to spend a few dollars for preliminary information. It is usually money well spent.

Don't think you can build for what your friends did five years ago. Both labor and materials have gone up since then.

Don't expect solid gold door-knobs when the allowance for all the hardware is only fifty dollars.

Don't try to make your upstairs twice as big as your downstairs.

Don't change your mind as to what you want after it is half built.

Don't give the builder his final payment until the job is completely finished.

Don't assume that the lowest bidder will always be the most satisfactory.

Don't expect the architect to do his work for nothing. Even architects are subject to temptation.

Don't think, either, that he knows nothing about building houses. He has probably built more of them than you have.

And above all, don't expect to get something for nothing. It can't be done, especially when the other man knows the game better than you do.

monstrosities directly traceable to well-intentioned folk who thought they could get along without an architect. Employing an architect should be the first step toward building a house.

The layman may dream his house—usually a hazy sort of dream about something cute in the Dutch Colonial line, but the architect definitely dreams its execution. The layman may know what kind of house he wants, but the architect tells him how to build it.

Some day an architect will write his confessions. Then the lay mind will be able to grasp what manner of man it is who can find a point in space and say with certainty that yonder, where only birds circle and dip, shall men walk; who can dissolve a chaotic pile of stone and brick and cement and shingle into a habitation; who can reduce visions to paper and from that paper build a house. The architect is the lone son of the arts whose feet are firmly rooted on earth. With the nonchalance of an acrobat he juggles in one hand such mundane matters as stress and strain and waterproofing and grillage, while with the other he crystallizes dreams into skylines. Were it not for these seeming contradictions, the architect could readily be understood.

The architect must be a practical man. He must be a good housekeeper, something of a lawyer and engineer, he must know real estate values and insurance in addition to being a good business man. He must understand the fundamentals of sanitation for his professional qualifications, as well as being a fair plumber, steam-fitter and electrician, a good painter, an excellent carpenter and a mason, and know something about plastering, marble and tile setting, and should work fourteen hours a day. That means a liberal education, obtained at an early age if a man expects to live long enough to practice it in time to make a living. On the whole, his remuneration is not high compared with the number of unproductive years spent in acquiring this theoretical and practical knowledge.

ANOTHER stumbling block in the way of building is the matter of costs.

A great many people still nurse the fond dream that a good ten-room house with all modern improvements, built of lasting materials and designed with individuality, can be run up for a mere \$5,000. Plenty of us still think of building in terms of Centennial Year prices. We are apt to forget that prices have soared—but that wages have soared also.

If a man has a definite figure beyond which he dare not pass, then he must accept what he can get for that sum. But if his purse allows him even the slightest margin, he should insist on getting the most modern improvements and the best work. In either case his architect will save him the waste and expense that poor buying and bad workmanship incur. Many good people, to repeat, can't understand this until the roof begins to leak, or the floors to sag, or the plaster crack, or the paint peel off, or the heater fail to heat—then they begin to realize that what they thought a saving was, in reality, a dead loss.

It is wiser to go in debt for a well-built house than to play safe on a flimsy, jerry-built structure that won't last ten years.

Consider a home a permanent investment capable of paying interest all the days of your

life. If you can't build a home on that basis, then something is the matter with your earning capacity.

IN addition to the leakage caused by bad designing and bad materials there is the waste of space in the average small American house. If you figure that a house is an investment of capital, doesn't it seem unwise to have that investment working only part of the time? Did it ever occur to you that, in the small house at least, there are some rooms which could be eliminated?

There is no place in the modern home for rooms that are not used, just as there is no place in the modern room for furniture which does not serve to increase the comfort and convenience of the body or quicken the pulse at the sight of good line and color. The modern house should be 100 per cent complete, ful-

Poem for the Dedication of a Home

*These stones are not a hearth until they know
The red and kindly miracle of flame. . . .
Nor this house Home until love makes it so.
Houses, for good report, or dubious fame,
Take on the aspect of their tenants' minds;
The thoughts that seemed deep hidden in the brain
Shall shine forth from the very eaves and blinds:
Joy, sorrow, service, sacrifice and pain!
No portals may bar sorrow out nor dread,
And these expectant, empty rooms await
The soul new born, the body newly dead,
Rapture and grief, and all the gifts of Fate. . . .
But when a hundred human years have gone,
Here on this south and sunward-looking slope,
God grant this homely fortress fronts the dawn
With still unconquered kindness and hope!*

—DON MARQUIS.

filling and sufficient. No room should exist that does not play a definite rôle in the daily life of the household. When it ceases to serve that end, it should be made over for some other purpose.

We have already eliminated the parlor of our parents' days—the parlor that was opened only for funerals and weddings and when the minister came to call—and have created in its stead the living room, a 24-hour a day contribution to the home life.

In many households the dining room could be eliminated. The dining room works about two hours a day—the rest of the time it is occupying space that might be used for other purposes. Unless one has a large family which requires a separate room for eating, or one can afford a large house with its attendant ritual of formal meals, then the dining room should be eliminated. Instead of a separate dining room, make the living room larger and eat in one corner of it.

The same rule applies to the upstairs of a house. Once on a day people were wedded to the idea of a large bedroom. Today the movement for sleeping out of doors is on the increase. Consequently the bedroom per se need not be large, the space that it used to occupy can be given over to a dressing room or boudoir or a more comfortable bath or more closets. These commonsense requirements deserve the forethought of prospective builders.

THIS effort to simplify home life has been quickened by the scarcity of servants, and the invention of labor-saving equipment which eliminates the servant entirely or cuts down the number of them employed. Before building a house a man should study these equipments closely. Run down the gamut of electrical refinements that save time and labor. Look into the matter of laundry chutes and collapsible ironing boards and vacuum cleaners. Each of these should be provided for before the house is built. The money wasted on poor building or rooms not used will more than repay the expense of installation and maintenance. Here again the architect's knowledge of current supplies and new inventions will be an invaluable aid to the builder.

First and last, a house is built to live in—not a part of the house but the whole house.

The man and woman who live in it should be its masters, not its slaves. Modern equipment well installed and good building materials well used are the ultimate judges of which you will be after the house is built.

In addition to employing an architect the man who builds should acquaint himself with the materials that go into his house. He should understand the kinds of brick or stucco or lathing used for his walls. He should know why walls need an air space. The woodwork in his house should be selected only after he has acquainted himself with the kinds of woods and their decorative values. He should become acquainted with the various heating systems and help select the one best suited for his type of house and location.

The good architect welcomes the intelligent cooperation of his client. If more architects had it, their work would be far simpler. As matters stand to-day, the women of America direct the spending—even in building—and the men foot the bills. The architect has to deal with the women folk and the women, in the majority of cases, cannot be expected to have the same sort of technical interest in building materials that they exercise in the choice of their gowns or the purchase of their foodstuffs. In short, the men have been putting the responsibility up to their wives, and the wives have been pestering the architects, in turn, with all manner of well-intentioned but devastating whims. If you doubt this, ask any architect.

IT is only fair that the average American should know more about architecture and building—fair to the architects, fair to the builders and fair to himself. He will get better values and more genuine satisfaction. His interest will be sincere and fruitful. He will find that his interest—in the subtle fashion that such interest has—can change a house to a home whilst it is building. And of the various kinds of satisfaction in this old world none is greater or more lasting.

The adventure of making a home is a real adventure. It has a glamor and an excitement and an ecstasy of its own; and it brings its own rare measure of contentment and pride and satisfaction. It is an adventure open to all.

To the quickening of that romance and to the consummation of that satisfaction the pages of this book are dedicated—to the appreciation and attainment of better homes.



INVITING ENTRANCES TO THE HOUSE



The entrance should crystallize the architecture. In the residence of H. P. Vaughan at Sherborn, Mass., the architecture is Cape Town Dutch, and the doorway typifies it. G. P. Fernald, architect



An overhang forms the porch roof in the residence of G. R. Morris, Charles City, Iowa, the entrance coming at one corner up a flight of brick steps

For a Dutch Colonial type the Germantown hood and settles form the most pleasing and simple entrance

A hooded entrance lends protection to the door of the home of G. A. Blake, Esq., Charles City, Iowa



Another of the doors in the Vaughan residence is cut in the old Dutch fashion and lighted by a square panel above, giving the door an unusual interest of line and decoration. Shield panels add to the effect

The broken pediment is a type often used successfully with a Colonial entrance porch. From the residence of W. B. Johnson, Esq., Charles City, Iowa



(Left) The half-timbered house can have a separate entrance porch, as in the residence of Mrs. C. P. Orvis at Scarsdale, N. Y. J. A. Bodker, architect

(Right) Tudor brick arches with a whitewashed brick vestibule form the entrance to the home of Gardner Steel, Esq., in Pittsburg, Pa. Louis Stevens was the architect of the house



OLD and NEW DOORS



Lights over the door and on the sides give the Colonial entrance an interesting silhouette from within. The top panes are known as fan lights or sunbursts

A trellised gate repeats the curve of the entrance hood. Boxwood borders the front lawn. The terrace and walls are of red brick relieved by trellises



Philadelphia is recognized as an architectural center both of the past and present. The Germantown hood on this residence, for example, is a distinguishing detail of Colonial Philadelphia architecture. A distinctive note is given by the stone jars



The fan light window, plain panel door and semi-circular door step of brick were first found at Stenton and are now copied in modern works. Philip Dyre was the architect of this house



A splendid study in contrasts is found in the residence of Harry Harrison, Esq., at St. Davids. It opens on a wide circling drive and is flanked with evergreens silhouetted against whitewashed walls

WINDOWS
THAT GIVE
CHARACTER
to a
FAÇADE



This unusual stairs window repeats the general character of the door below and abundantly lights the hall. Frederick J. Sterner, architect

The overdoor window and two story bay are especially distinctive types in the English house to the right. A. Winter Rose, architect

Casement windows add interest to a façade. In this residence they are placed in the sleeping porch. Robert R. McGoodwin, architect



The stone Tudor stairs window in this home is in keeping with the dignified entrance of that period. C. A. Valentine was the architect

Arched dormer windows, casements and double sash are all used successfully in this Colonial design. Murphy & Dana, architects

An arched panel sunk in above a window will give it distinction and add variety to a façade. Heacock & Hokanson were the architects



In a long dormer a row of casement windows can be effectively used. The sun room windows here are unusual. J. W. O'Connor, architect





Gillies

A cluster of twisted chimneys such as this, in the residence of George Marshall Allen, Esq., at Convent, N. J., is an emphatic point of focus on the sky line of the house. Charles I. Berg, architect

The stepped chimneys of Bermuda are unusual and grow in size with the annual coat of whitewash given these houses

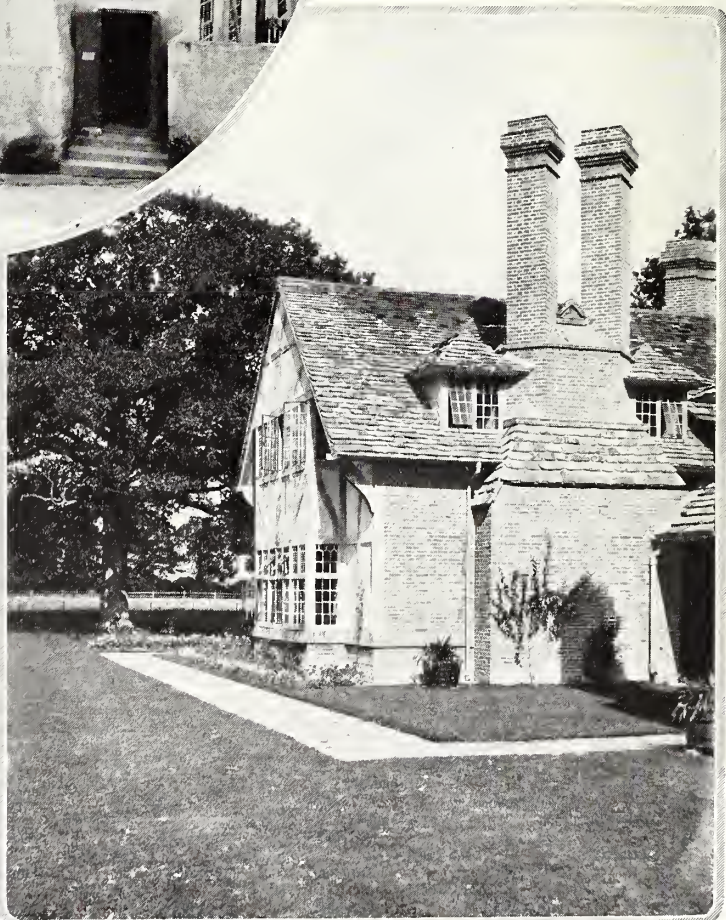
A stack rising out of the valley of the eaves is an interesting architectural expression. Its form is in keeping with the simplicity of the façade. Edmund B. Gilchrist was the architect



An unusual location for the chimney is in the angle of the wall, where, as here, it can crop out against the contrasting stucco. From a house in England designed by Geoffry Luca, architect

A VARIETY of CHIMNEYS

A very unusual design is found in this stack of an English country house—very broad at the base, with a slate collar and widely separated chimneys diagonal with reference to the house line



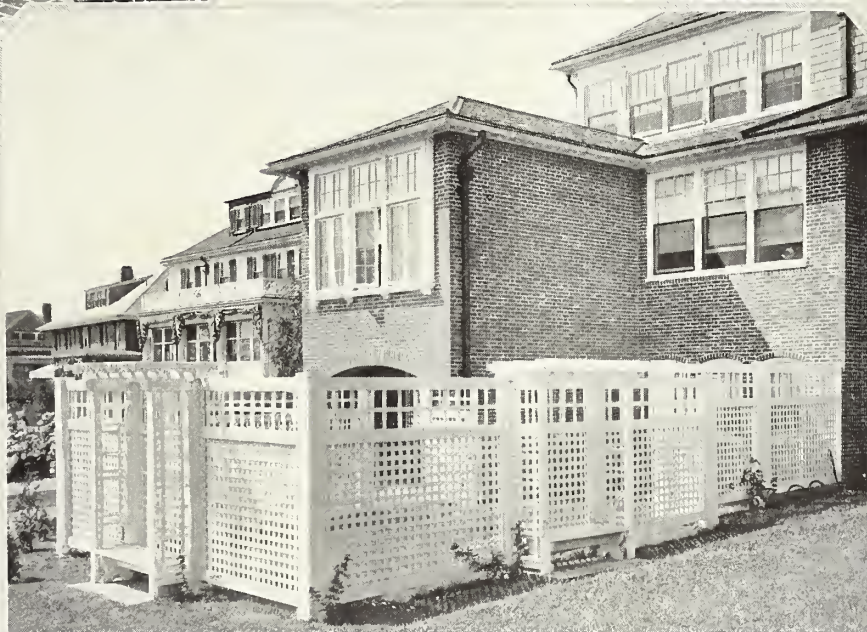


EXTERIOR LATTICE THAT ENLIVENS WALLS

As a garden background and enclosure for the service yard lattice is excellent. The design should be carefully chosen and worked out



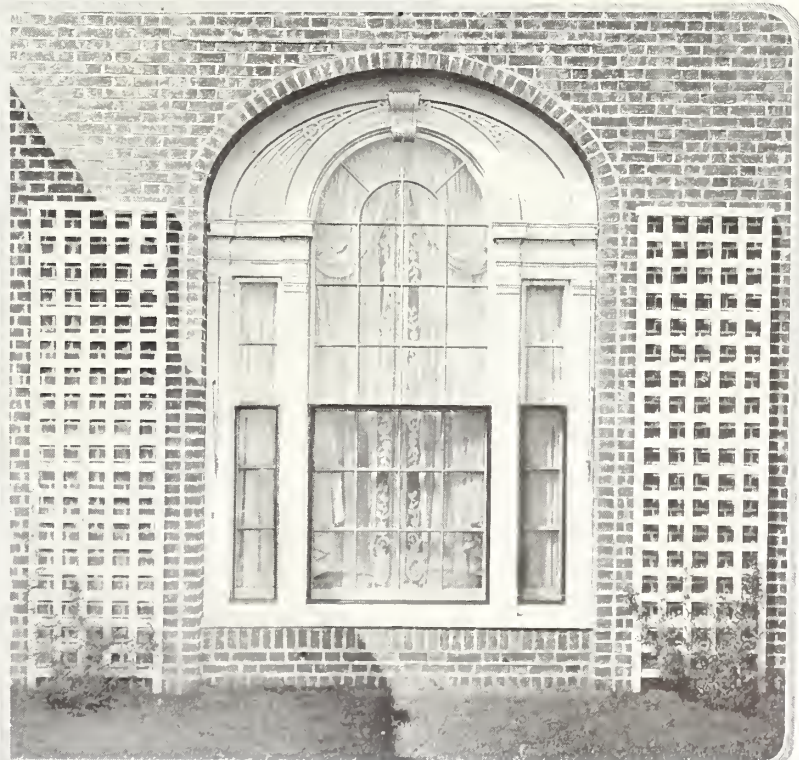
Placed around the entrance, lattice both adds a decorative note and serves the utilitarian purpose of carrying vines that will eventually cover it. The residence of Dr. S. Scofield, Douglaston, L. I. R. C. Edwards, architect



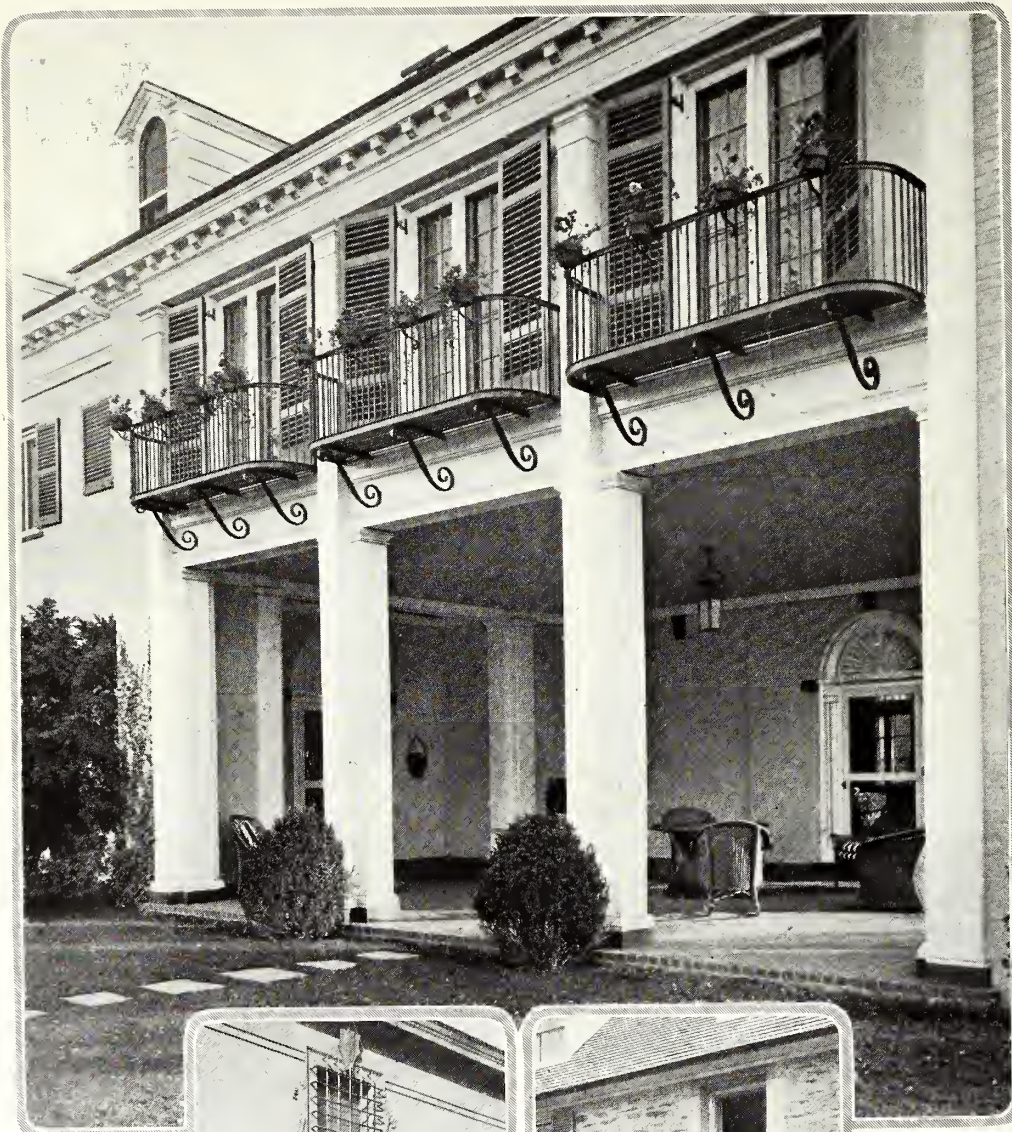
For formal grouping with a window the lattice should be of a special design which carries out consistently the period or decorative note of the architecture of the house

Tying up with the wood trim, the lattice that covers the pillars of this porch has pleasing decorative value. From the residence of M. J. Curran, Esq., Phillips Beach, Mass. Peare & Quiner were the architects

In a less public spot the lattice decoration for the window need not be so formal, as shown in the photograph below. Both examples are taken from the Curran residence



THE TOUCH of WROUGHT IRON

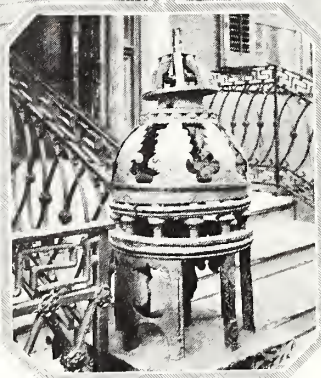


A delicate tracery of wrought iron forms the balconies over the entrance of the Frank A. Hine residence at Glen Cove, L. I. Walker & Gillette, architects

Here is a charming contrast between the rough walls of this entrance and the Spanish Renaissance iron window grille. Mellor & Meigs, architects



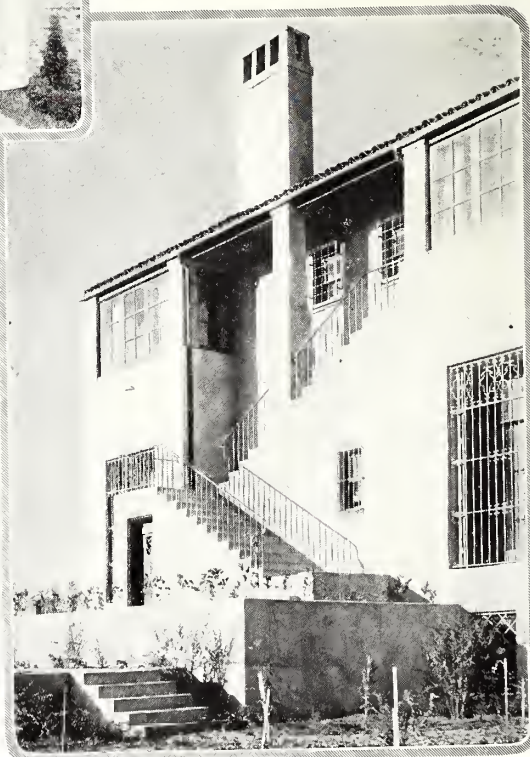
The combination of the simple metal balcony rail with the stone masonry produces a happy effect at this entrance. Mellor & Meigs, architects



Cast and wrought iron handrail terminal of old American craftsmanship

Lion handrails combine well with stone steps and a Colonial carved door frame

Wrought iron is used extensively in California stucco houses. Myron I. Hunt, architect





If not used, a hallway can be blocked up with book shelves, making a cosy reading corner. On the other side can be a clothes closet

One end of this double closet holds laundry hamper and bathroom supplies, while the other is fitted with shelves for linen and blankets

The doors of the bedroom closet can have long mirrors to afford a complete view. The walls can be covered with the fabric used for curtains



A special closet for tools, a closet big enough to work in, is the dream of every handy man about the house



The end of the bedroom chimney breast usually affords space for a small boot, linen or book closet



The built-in wardrobe should be supplied with plenty of shelves and clothes poles. Mirrors can be either inside or outside the doors

CLOSETS
for
EVERY
ROOM

FIREPLACES AND THEIR DECORATION

An indented paneling forms the shelf and overmantel in the living room of the residence of J.S. Halle, Esq., at Tarrytown, N. Y. Cupboards are concealed behind. Taylor & Levi, architects. Amy Sommers, decorator



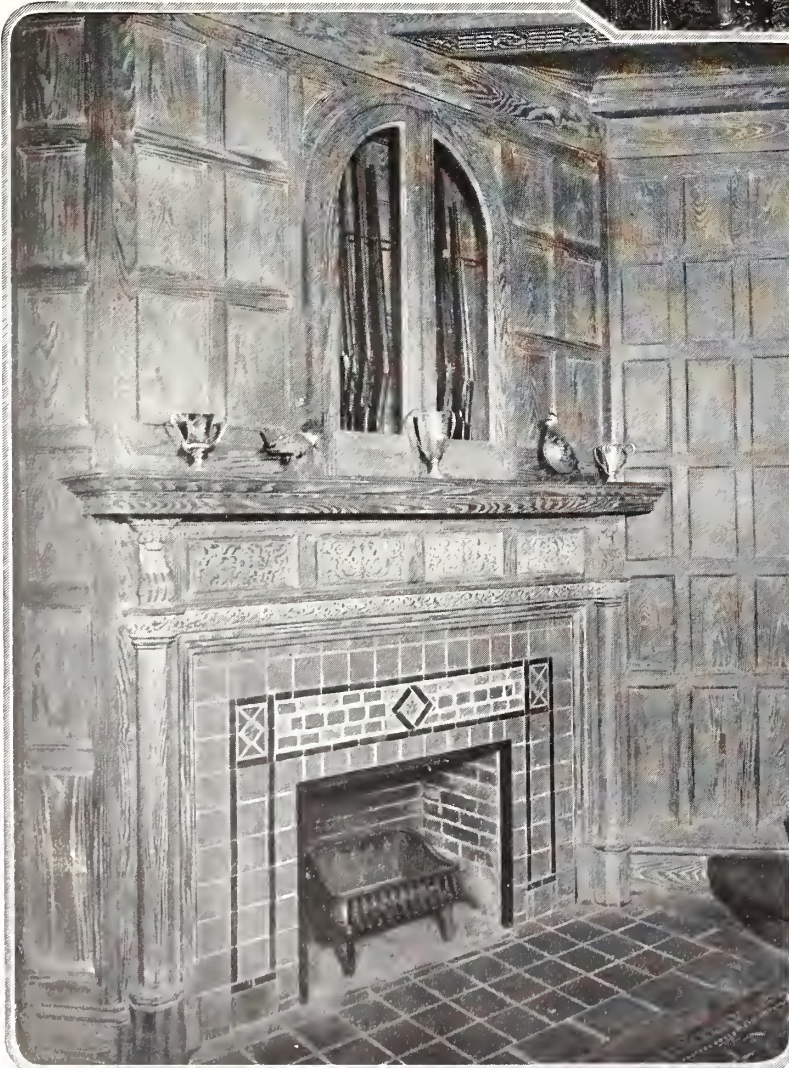
A painting hung flat against the wall is the simplest decoration. Care should be exercised in selecting a suitable canvas and arranging the mantel ornaments. Lee Porter, decorator

In a man's room a cupboard has been built in the overmantel paneling to serve as gun closet. Cups and mounted trophies are used for decorations. The architect was Robeson Lea Perot



The old flower picture is a favorite for overmantels. Add to it a pair of tôle vases, little figurines and a strip of old velvet to break the mantel line. Lee Porter, decorator

The living room fireplace in the residence of Frederick Dana Marsh, Esq., at New Rochelle, N. Y., is surmounted by a carved gilt mirror and antique columns. H. G. Morse, architect





A living room fireplace of dignity and distinction has stone sides and a heavy oak carved mantel. Inset bookcases range on either side. The furniture grouping leaves an open space before the hearth. Color is given this room by the Chinese panels between bookcases, and the plaster beamed ceiling which is painted blue, red and white

There is an atmosphere of privacy about a fireplace in a jog. In this residence—the Dobyne House at Beverly Farms, Mass.—the dining room fireplace is set off in a corner by itself. The mantel stone is carved with family coats of arms and above that is a plain panel to be filled some day with a painting, flanked by carved panels and narrow closets



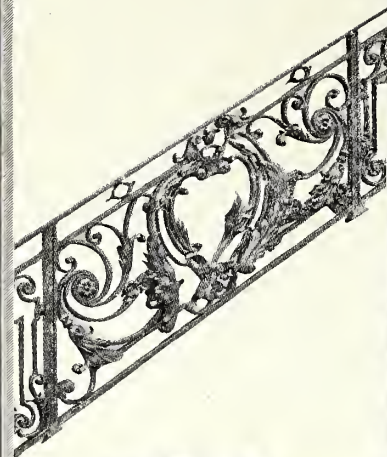
The unusual blending of brick and cement and the little niche high up by the ceiling give this bedroom fireplace interesting individuality. A rag mat lies before the hearth. The chair covering is of green. F. Patterson Smith, architect



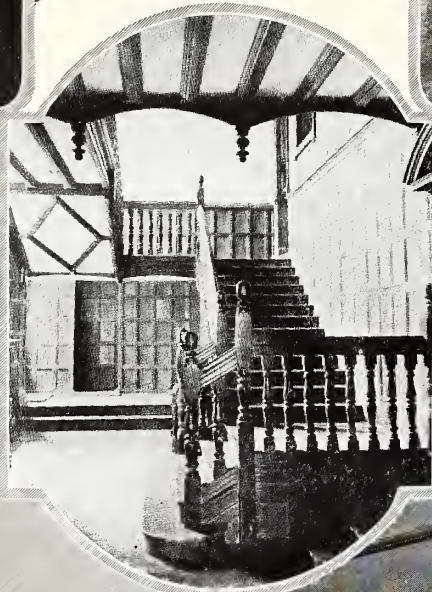
TYPES of STAIRS



An excellent example of a whorl newel—a small turned newel encircled by a whorl of spindles—is found in "Whitby Hall," Philadelphia



A stair panel in wrought iron, after the French 18th Century mode, executed by Samuel Yellin, is shown in the center above



Modern turned spindles of good line are used on the stairs at "Cogskill," the Philadelphia home of Jessie Wilcox Smith. E. B. Gilchrist, architect

The substantial characteristics of late 17th Century spindles and newels are found in the hall at "Heale House," Salisbury, England



Square spindles and newels with mahogany hand-rails and cap constitute a good modern usage. E. B. Gilchrist, architect



Arcaded English Renaissance spindles and newels, in the home of J. B. Townsend, Esq., Bryn Mawr, Pa. Eyre & McIlvaine, architects

DOORS INSIDE the HOUSE

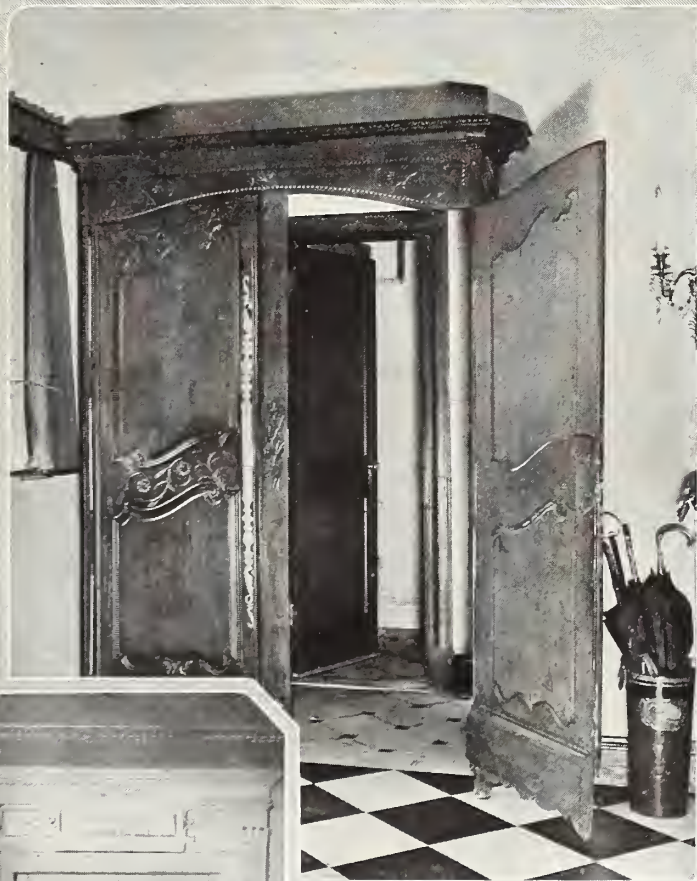
In the Colonia houses of New England the classical interior door was a sine qua non. It was beautifully proportioned and modeled



In modern reproductions of the classical doorway the frame is often painted one color and the door another. Delano & Aldrich, architects



A succession of wide doorways, each with its distinctive frame, affords a pleasing vista. In this, the New York residence of A. G. Paine, Jr., the wide doorways add to the openness of the room scheme. C. P. H. Gilbert, architect



In the New York residence of Stewart Walker, the architect, an old cupboard has been introduced for a doorway, a novel and distinctive treatment

The interior door is capable of carrying much decorative detail. In this doorway of an English residence a decorative panel is introduced over the lintel



Inside glass doors with lights above make an unusual treatment. This type, in a London house, opens from the entrance hall. Atkinson & Alexander, architects

A purely classical design has been used in this New York residence interior door, the frame and door contrasting in finish. C. P. H. Gilbert, architect





Wall ornaments may take the shape of molded plaster swags and drops, as in this example of early 18th Century work found at this London residence



A combination of molded niches, flower swags and ceiling ornament characteristic of early 18th Century work, dignifies this English hallway



A molded plaster frieze, pilasters and ceiling enrichment enter into the decorative composition of this mid-18th Century dining room. Sir Ernest Newton, architect



A center ceiling decoration of great delicacy found in the Powel House, a Colonial Philadelphia residence



Another of the molded plaster ceiling decorations which are found in the old Powel House at Philadelphia

THE MOLDED PLASTER CEILING



O P E N
B E A M S
on
W A L L S
and
C E I L I N G S



The room above is a copy of one in England. To maintain the exact spirit of the original the hardware and timbers were hand-wrought and the trim and plaster applied unevenly. John P. Benson, architect



An open timbered ceiling establishes antiquity and picturesqueness. The stairs in this living room are built on heavy supporting beams in character with the other construction. Bloodgood Tuttle, architect

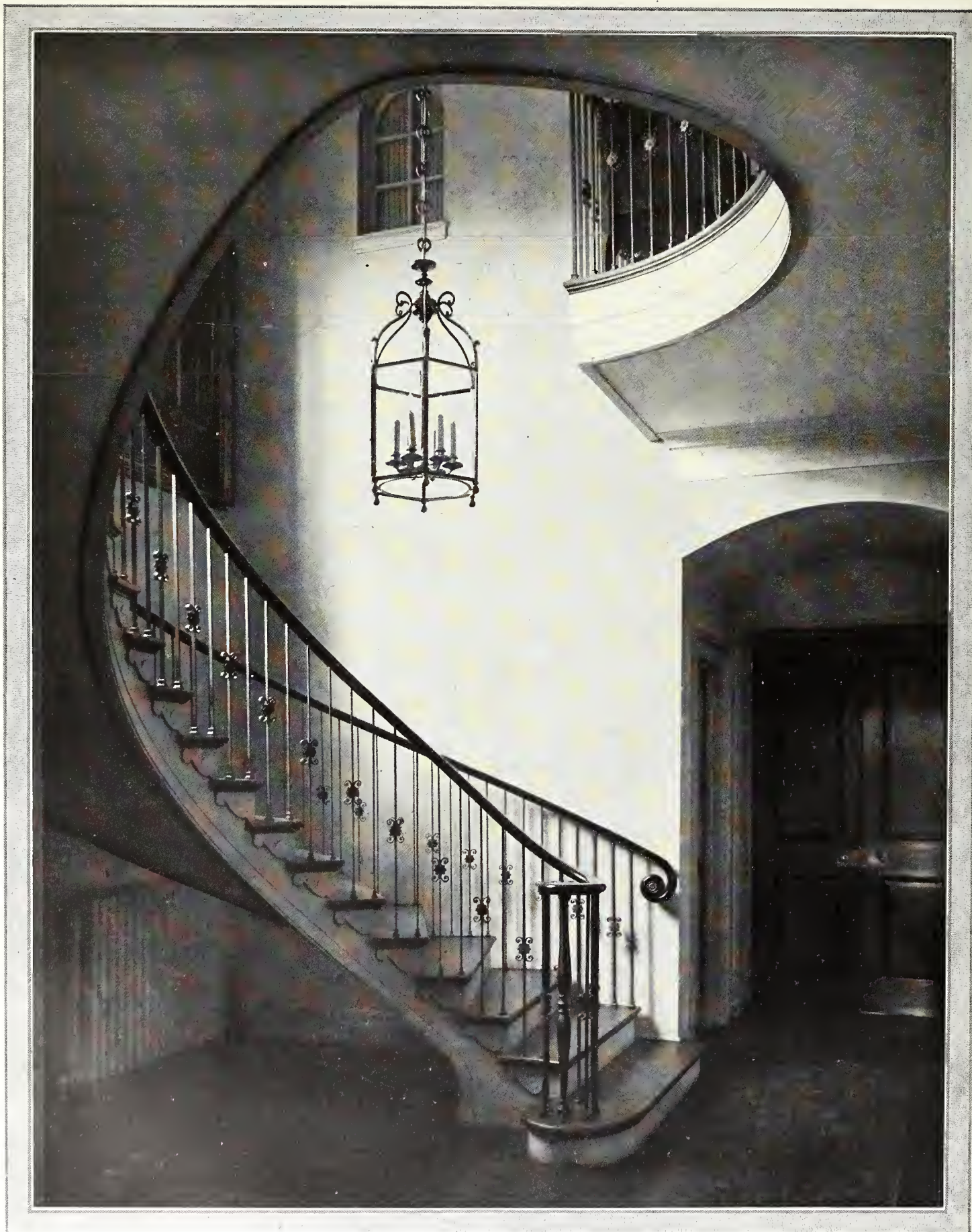


Hand-adzed open beams have a quality of pleasing crudness that makes their use acceptable for country houses. Peabody, Wilson & Brown, architects

To the left we have a bedroom in an English cottage where open rafters and beams give the ceiling an unusual character. A. N. Prentice, architect

The minstrel's gallery of this modern home is used for a writing corner. Its position and beamed treatment make it unusual. Henry G. Morse, architect



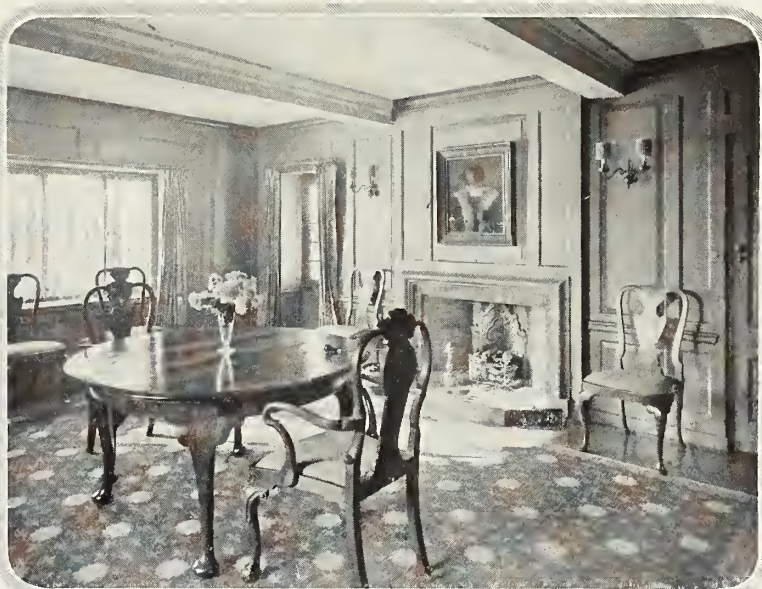


The RIGID DELICACY *of a* FREE STANDING STAIRS

One of the best modern examples of a free standing stairs that we have in America is to be found in the residence of R. L. Bacon, Esq., at Westbury, L. I. It is attached to the main construction only at top and bottom. While rigid, it is also delicate. The wrought iron balustrade is painted dull black and the rosettes are touched with burnished gold. The architect was John Russell Pope



Even in the most formal rooms of classical design the plaster tinted wall forms a fitting background for the furniture. The molded frieze and niches with their wrought iron consoles in this dining-room add to its character. Delano & Aldrich, architects



One of the most satisfactory wall finishes is dignified wood paneling. The color of the paint will decide the tone of the room. In this dining-room a pale green tint is used effectively with the Hepplewhite furniture and simple fireplace. Harry Redfern, architect

Mark out the plaster wall with moldings, and you have a paneled wall. If desired the wall can first be covered with canvas. After that painting produces any desired effect. The walls to the right are peacock blue with gold moldings. Mrs. Emott Buel, decorator



Remembering that the wall is the background of the room, one should choose its finish according to the furniture to be used. In the room below oak furniture is placed against rough cast walls. The ceiling has open beams. Albert J. Bodker, architect

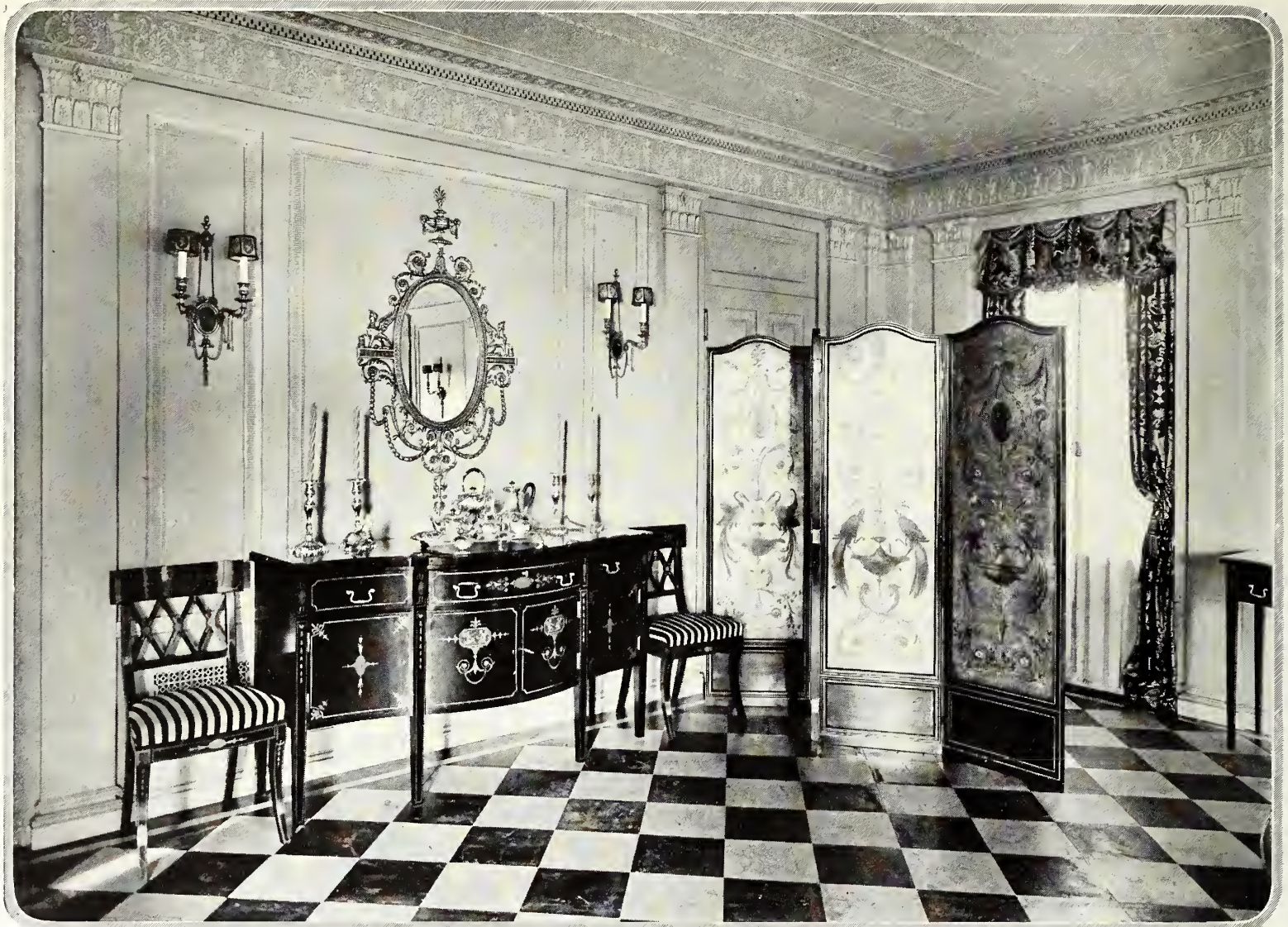
SIX TYPES of WALL FINISH

Wood stained and oiled makes an elegant background, especially if the wood is well chosen and placed in regard to its grain. It serves in the hallway below to give character to the Italian furniture grouped before it. Lee Porter was the decorator



Besides the paneling we often have the architectural cupboard, as in this dining-room. Harry F. Little, architect





Where one desires formality, as in this Adam dining-room, the floor should be of marble. A substitute for this expensive treatment would be tiling or even checked linoleum of a high grade. In less formal rooms the floor could be painted to simulate tiles. Howard Major, architect

Brick laid in white bond makes a pleasant and permanent flooring for the porch, sun room or terrace. Tile might also be used or tile inserts with brick. Here the red of the bricks contrasts with the white-washed walls and green shutters. Charles Willing, architect



A very unusual floor treatment for a timbered room consists in using hand-adzed planks smoothed down. Henry G. Morse, architect



TILE, BRICK, WOOD
and CEMENT FLOORS



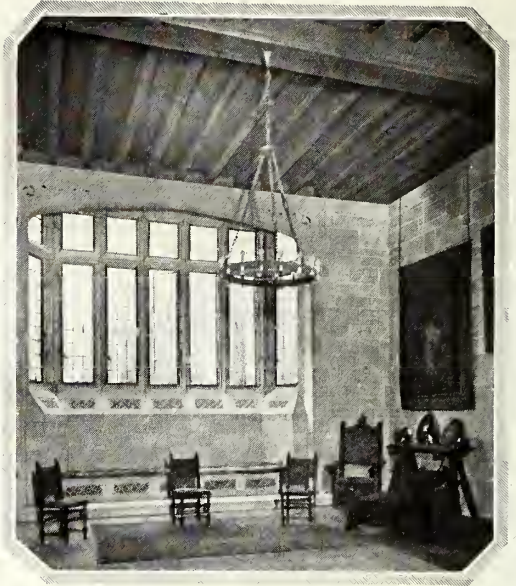
The parquet floor is justly popular because it is serviceable, permanent and adds interest to a room.
Bloodgood Tuttle, architect

The floor in the living-room above consists of wide boards pegged down. It is smoothed, oiled and polished so that the rich grain of the wood is brought out. The ceiling beams are hand-adzed and the walls rough plaster. Bowen Bancroft Smith, architect

It is a fallacy that paved floors are necessarily cold, cheerless and uncomfortable. One can use rugs to suit the taste. The floor has a satisfying solidity, and is easily cleaned. The floor in the room below is paved with biscuit colored quarries. George Howe, architect



THE VARIED FOUNDATIONS *of* A ROOM

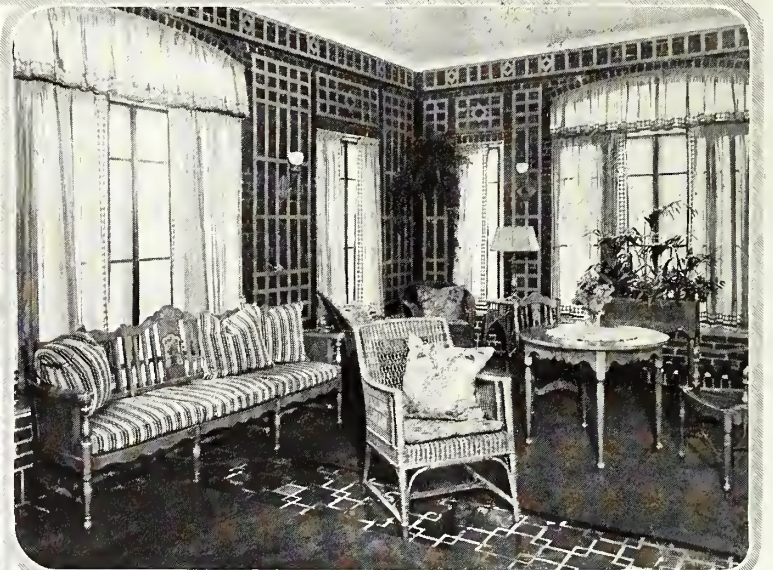
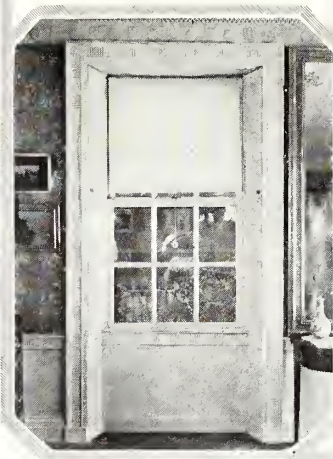


The Tudor window is a distinctive and formal contribution to a room. Grosvenor Atterbury, architect



A cottage room is enhanced with small pane windows. F. Sterner, architect

Rounded arched windows suit the stairs. E. B. Gilchrist, architect



The Colonial window and its decorative trim has a simplicity worth copying

Arched triple windows will lighten the sun porch. Kenneth Murchison, architect

WINDOWS FROM THE INSIDE



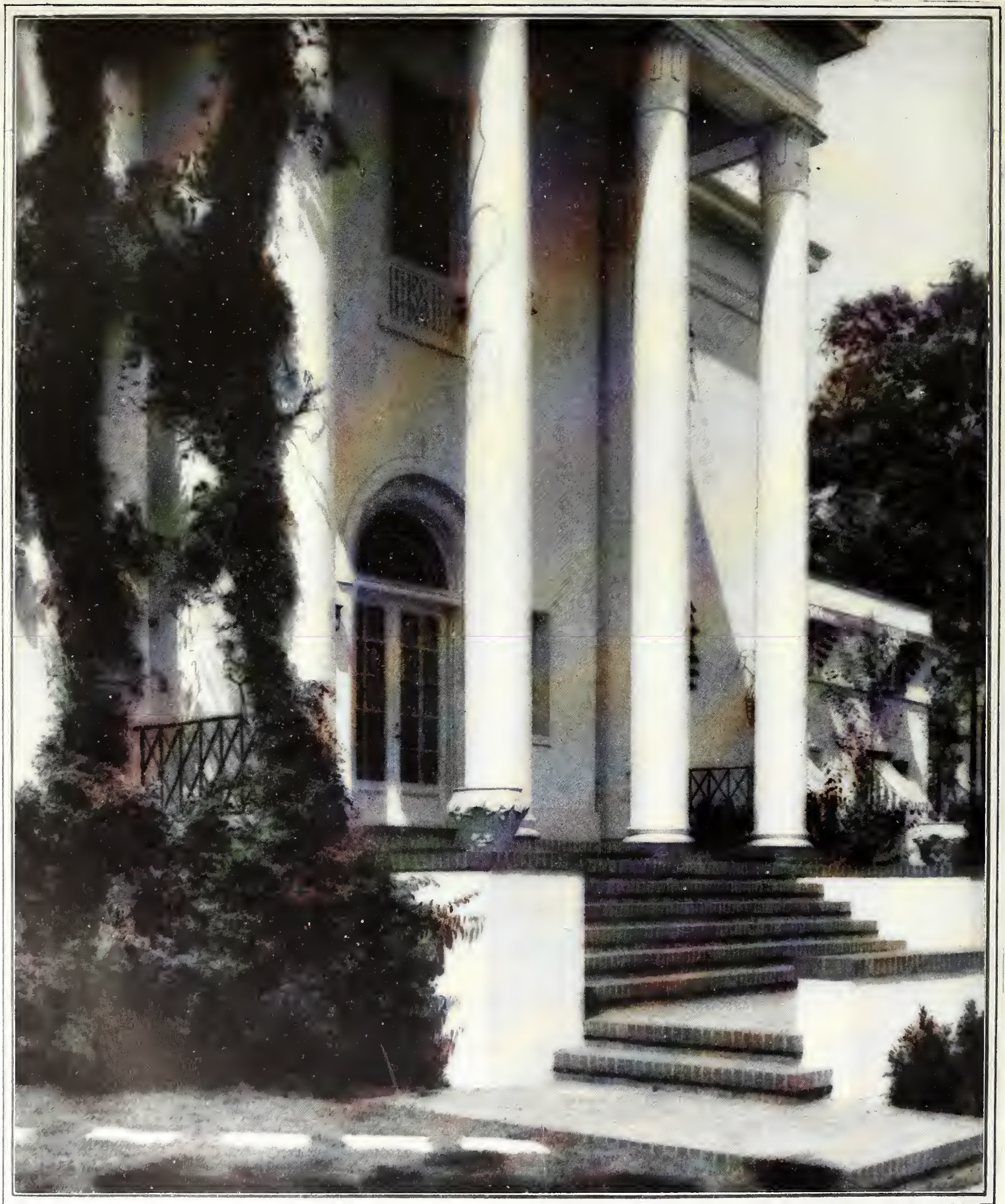
Leaded casement windows add finish to this dining room. Cross & Cross, architects

French doors and windows are fitted for interior passages and exterior entrances

A PORTFOLIO
of
LARGE *and* SMALL HOUSES

with

Plans, Interiors, Service Quarters and Garages
and a Note on Visualizing the New House



WHITE AS A COLOR FOR HOUSES

Not only because it is just as durable as other colors, but because it is more pleasing and more useful, white is the best for country houses. It accents the house in the landscape. It reflects the sunlight so that its shadows are all the more shadowy. It forms a per-

fect background for vines and shrubs and adjacent trees to silhouette against. And it imparts a clean, fresh air so desirable for the home. If you doubt it, study this portico of the F. P. King residence at Tarrytown, N. Y. Aymar Embury II, architect

VISUALIZING THE NEW HOUSE



The home of N. C. Rinek, Easton, Pa., was inspired by a Cotswold design. Plans were obtained from the English architect

THE evolution of the house plan is marked by several stages, each of which is more complicated and more finished than the one before.

First the architect may draw the roughest sort of sketch during the client's first visit, when the general idea of the house is discussed.

Next he makes the preliminary drawing. These may be in pencil, water color or pen and ink, and will picture the house as it should appear when finished. No dimensions are given—these are merely pictures for the owner to study.

Then, if the owner has accepted the preliminaries, there come the working drawings, finished blue prints, that show $\frac{1}{4}$ " scale plans and elevations, $\frac{3}{4}$ " or $1\frac{1}{2}$ " scale details and in some cases full size details. With these the builders can go ahead.

These sets of drawings might, at first, seem adequate, and yet many owners are not able to grasp in full detail all that the plans hold. It is no small knack to visualize the completed house from even the most finished of preliminary drawings and scale plans. One must think in three dimensions. Consequently, the model can be built.

Now a model is a luxury. Find a man who has a model of his prospective house, and you



From the plans and elevations the model was built. A study of these two pictures shows the value of a model

the doors and windows studied. These depend on how much the owner wants to pay.

Working with a model as a basis he can also plan the outline of his landscaping, study the massing of shrubbery, measure the proportion of the lawns and drying yards, walks and drives.

The new house may, in reality, be an old one that the owner plans to restore or remodel. In this case, no architectural model is necessary, although it is just as necessary that he should visu-

alize the finished place before the work is started.

The restoration of old houses to their erstwhile glory is the most interesting task the owner can set himself, especially if he finds a Colonial or Georgian house of good design and workmanship. Here he should strive to maintain the original atmosphere, keeping to style and detail in any additions or modern improvements. A Spanish idiosyncrasy will ruin a Colonial house and Italian touches on a Georgian house are an abomination.

Remodeling an old house is quite a different matter because the original architecture may be atrocious—alleged Queen Anne or questionable Rural Gothic. Here the old architecture must be hidden beneath the new, and the new can be almost any style one chooses.

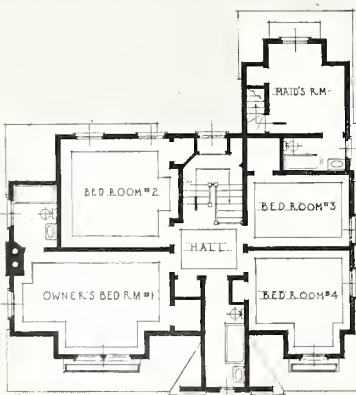
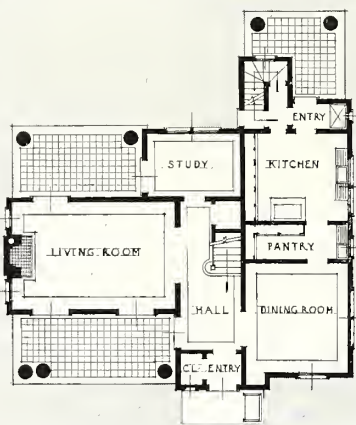
find one who can afford to pay for such gratifications. And yet, no owner can really afford to miss the details that model can give, unless he is willing to risk ultimate disappointment. Building a house should be such an event in a man's life that he will miss no opportunity to make that house approximate perfection. The model helps him do this. It is the finished house greatly reduced. Placed in a setting that approximates his own, he can study contour, lights and shades, proportions of wings and the arrangement of windows.

Models can be made simple or elaborate, with paper walls and roofs or finished in materials that faithfully simulate brick and timber, stucco and slate. The model may even be made in sections; a section to a floor, so that the disposition of the room and the location of

The RESIDENCE
of
C. C. MULLALY,
Esq.

PHILIPSE MANOR, N. Y.

DWIGHT J. BAUM,
Architect



On one side of the ground floor are the dining room and service section; on the other, the living room with its flanking porches and fireplace at one end. Four bedrooms and two baths are above, besides the maid's quarters

An unusual architectural feature noticeable at the rear is the manner in which the larger dormer has been brought forward so that it blends into the main line of the house, thus greatly increasing the bedroom space



Gillies

The house is of Dutch Colonial influence, clap-boarded, comfortably low to the ground and with red bricked porches and door-step. It is white, with bluish-green blinds and red tile chimney caps



The entrance is sharply accented by its peaked gable within which the space is occupied by a bathroom. A box of geraniums and trailing foliage plants crowns the door frame, adding a touch of color





To the old farmhouse the owner added a wing. Otherwise it is as it was at the beginning. The walls are field stone, with a roof of dark gray. The deep porch and galleries are characteristic of Southern architecture

"BOXWOOD", the RESIDENCE of MRS. ANNE WARD SAGE

*At Middleburg, Piedmont Valley,
Virginia*

The furnishings of the house are consistent with the exterior. Here in the bedroom, for example, are cream colored walls, hand-blocked chintz curtains, hooked rugs, an old four-poster with valance and tester and a lovely old silk patchwork quilt

On the dining room walls is a quaint gold and green paper with a design of urns. The rug is green and the furniture, which is painted mahogany color, has simple gold decorations. Old brass candlesticks and green tôle vases on the mantel complete the Colonial scheme



The RESIDENCE of
J. M. TOWNSEND
Jr., Esq.

MILL NECK, L. I.

W. LAWRENCE BOTTOMLEY
Architect



An effective planting of honeysuckle and box adds to the atmosphere of intimacy and simplicity of the entrance. Shingles form a fitting background



It is a careful study of the Long Island farmhouse. The shingles are whitewashed, shutters blue-green, chimneys white with black caps

Mahogany and oak furniture are combined in the living room. An overdoor panel by Rosina E. Sherwood, and an overmantel by Wilfred D. Glehn give color notes



A HOUSE FOR TWO *in the* SOUTHERN STYLE

Being the Residence of F. C. Malcolm, Esq., at Pelham, N. Y.

of Which the Architect Was Julius Gregory

IT is a distinct problem to create a livable small house.

By a small house we mean one that has sufficient accommodations for two and a servant, or two and a child and a servant.

By livable we mean a house that you can live in and still maintain your self-respect.

There are hosts of small houses scattered over the country, but it cannot be said of all of them that they are livable according to this canon. Yet the more people appreciate the relation between good architecture, good decoration and good living, the quicker will they demand that small houses be designed and furnished with the same care and professional skill that is lavished on large houses.

A case in point is the small house shown on this page. The aim of the architect was to give to it the character and dignity found in some of the old Southern Colonial types of architecture. This has been accomplished by simple materials used in a natural way.

The scheme of a two-story porch follows the Southern Colonial precedent. Further Colonial details are the broad chimney furnishing fireplaces on two floors, the quarter-circle windows on each side the chimney, the small paned windows throughout, with pierced shutters, and the distinctly Colonial type of entrance door with side and fan lights. The materials used were white clapboard on the side and matched boarding on the front. The chimney is brick whitewashed, the surface being broken half way up with a wrought iron device and the cap pronounced with a triple row of unpainted brick.

the pantry, through the kitchen, and can be used for a dining porch.

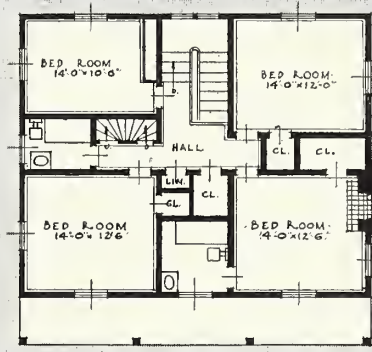
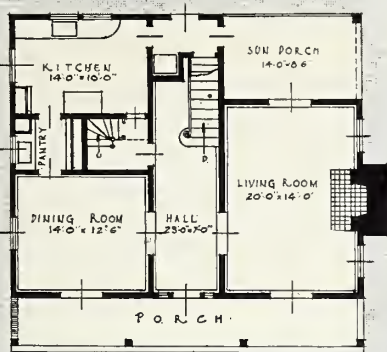
Stairs leading to the second floor have a simple iron rail and open on a narrow hall that gives access to the four bedrooms. These four bedrooms are served by two baths. There is a plenitude of closet space. On the third floor are sufficient accommodations for a maid—a bedroom and bath—and large storage spaces.

While there is nothing unusual about this plan, it is livable, compact and provides a maximum of comfort and accommodations. Rooms are well lighted and well ventilated. They furnish a background against which the occupants by the exercise of discriminating taste can create rooms of interest and distinction.

The Plan

Inside, the plan is simple. There is the usual house-depth central hallway with living room on one side and dining room on the other, both letting out on the front terrace, which has a brick floor, through French doors. The sun porch is so located that it is connected with

Southern Colonial in character, the exterior is a combination of simple materials used in a natural way. Clapboard walls are painted white, chimney white-washed and blinds painted green



The first floor plan is simple and compact, with livable space assigned to each room



On the second floor are four bedrooms, two baths and a plenitude of well placed closets



Looking down the terrace you see the brick pavement, the solid doors to the arched French windows and the heavy decorative brackets of the gallery. Potted plants range down the terrace edge



The porch is incorporated in the structure itself and carried out on each side. The roofs of these end sections are natural cedar lattice which, in time, will be covered with vines

An ITALIAN HOUSE for the COUNTRY—The HOME of ALFRED J. STERN

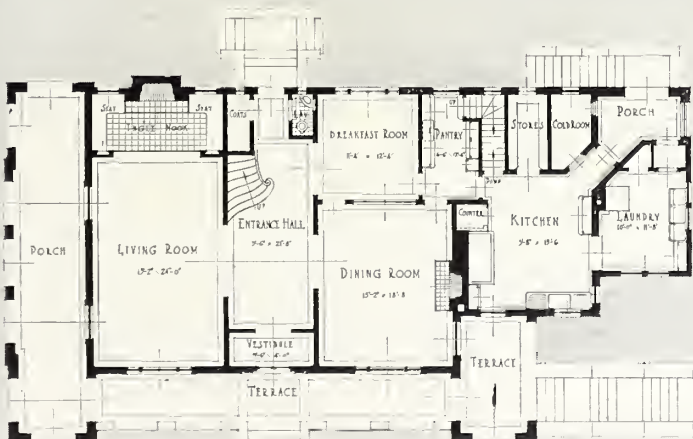
SCARSDALE, N. Y.

RANDOLPH H. ALMIROTY, *Architect*

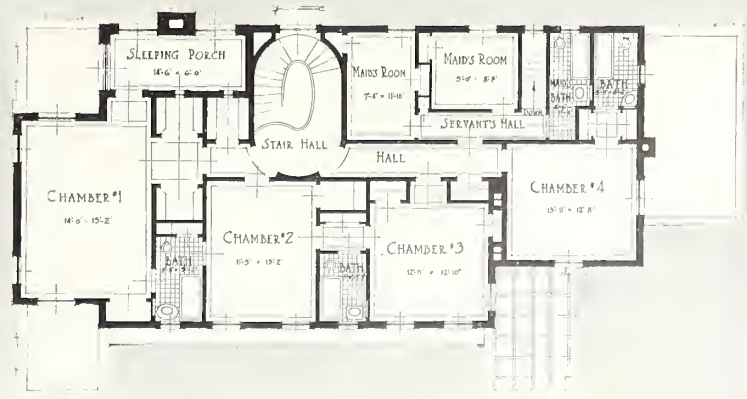
As the house is built on a sloping grade, the garage is under the kitchen. The window arrangement on this façade is irregular but interesting. The balcony of the stairs landing can be seen and the window of the breakfast room with its window box



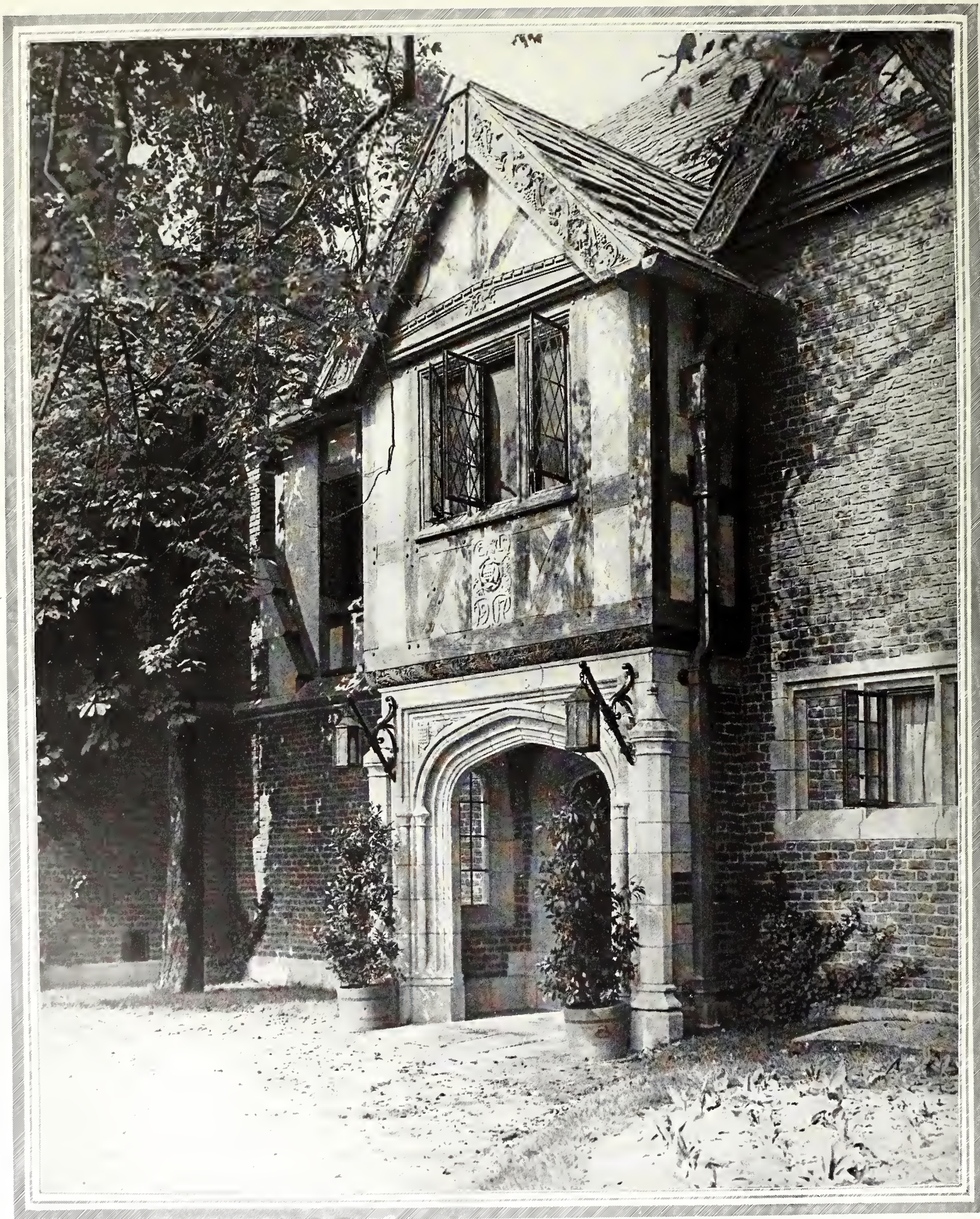
The walls are light, pinkish gray stucco and the roof is of variegated slate. On this side long windows open on a brick paved terrace from which steps give approach to the garden. At each end is a covered porch with arched openings. A gallery with a wrought iron railing runs along the level of the second floor



A simple arrangement is found on the first floor—house-depth hall with living room on one side and dining and breakfast room on the other. Kitchen and service rooms are separate. There are plenty of closets



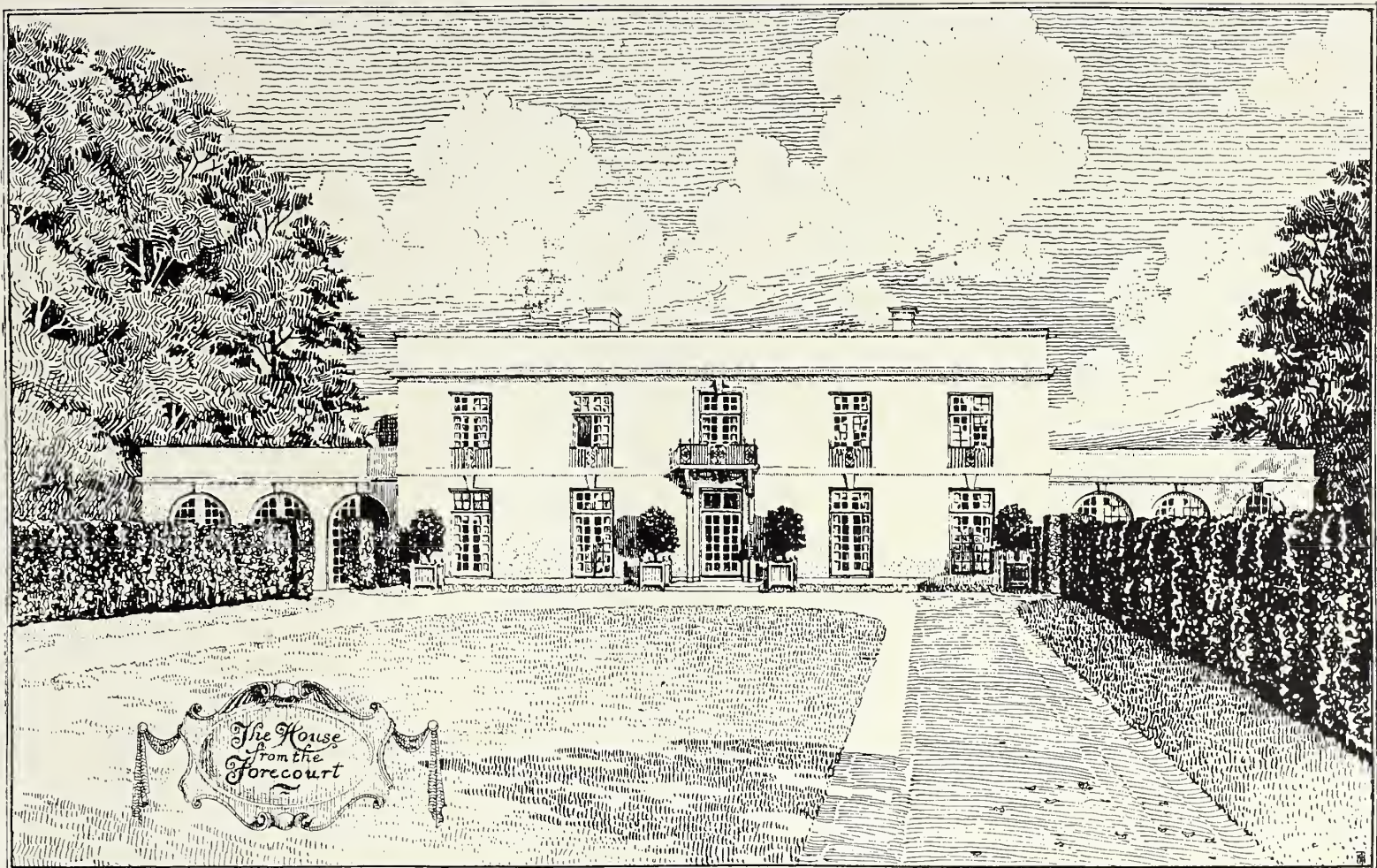
On the second floor are four master bedrooms, two of them opening on the gallery. Four baths are provided. Servants' chambers and hall are separate, securing privacy. The stairs wind interestingly



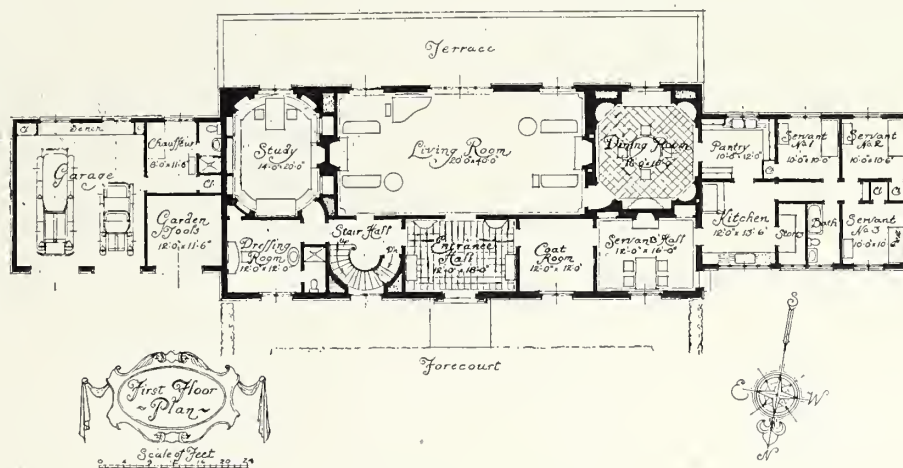
THE THING THAT GOLDSMITH FORGOT

When Oliver Goldsmith wrote that he loved everything old—old friends, old times, old manners, old books, old wine—he unaccountably forgot to mention old houses. The dwellings and the actual haunts of his old friends must have included among them some of those happy Tudor creations which still remain as beautiful wit-

nesses to the vitality, freshness and pride of the village mason and carpenter. It is in the naïve spirit of that period that the Residence of Allan S. Lehman, Esq., at Tarrytown, N. Y., has been built. This entrance motive is reminiscent of that time of fine craftsmen and noble residences. John Russell Pope, architect

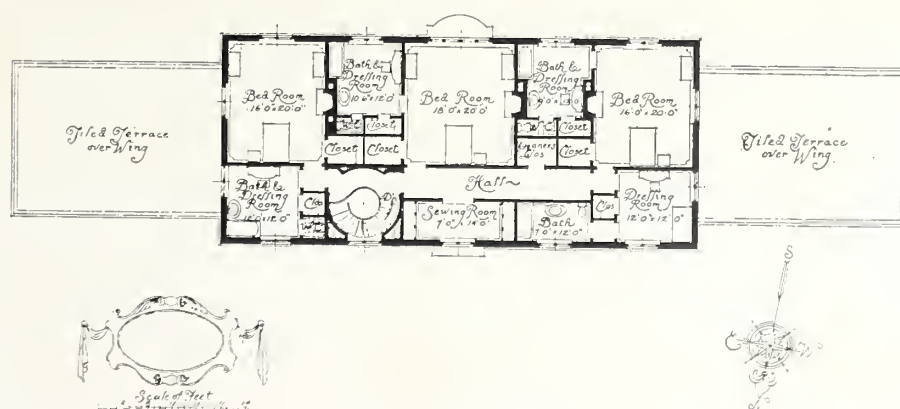


The architecture is simple and dignified, carrying out the general Italian feeling. The wings house garage and service quarters. It is a compact house, readily heated and easily run



Eliminating unused rooms, the first floor consists of a smart entrance hall, a graceful little stairs, a large living-room with a small study on one side and an octagonal dining-room on the other

Upstairs the plans call for three bedrooms, each large and well aired, opening onto iron balconies. A dressing and bathroom is provided for each, with a little sewing-room looking over the forecourt



AN ITALIAN COUNTRY HOUSE

RICHARD HENRY
DANA, Jr., Architect



Gillies

The house, a reproduction of one in Sussex, stands on the Tom Paine estate. It is white clapboard with green shingles and blinds. Half awnings are in field green and white. A rough chimney adds contrast.

THE RESIDENCE of
MAXWELL S. MANNES, Esq.
UPPER NEW ROCHELLE, N. Y.

ALBRO & LINDBERG, Architects

An unusual color scheme has been used on the sun porch—heliotrope, dull black and French gray. The bench hiding the radiator is upholstered in gray and black linen. The curtains are glazed chintz.



The servants' quarters are connected with the garage, chauffeur's and gardener's apartments by an enclosed courtyard. There are four rooms on the first floor and seven, with a sleeping porch, above.





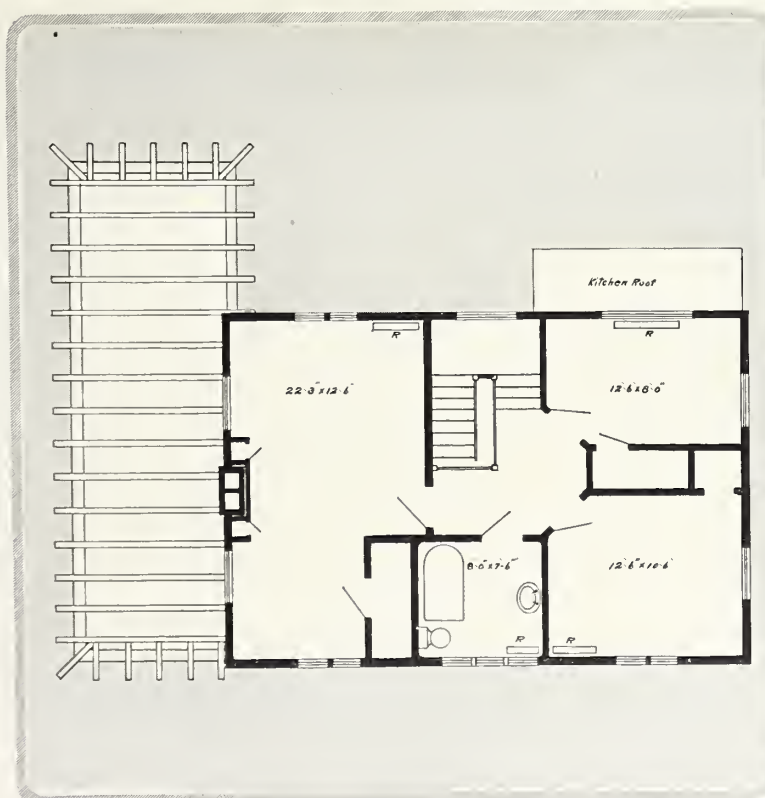
One end of the house terminates in a pergola-roofed porch

Shingled walls and broad eaves give interesting effects of line

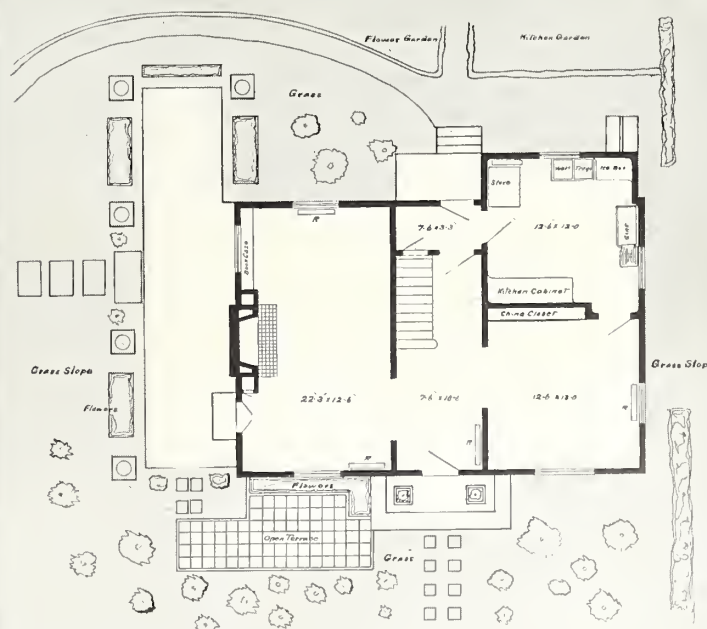


The architecture follows the lines of a New England farmhouse

A SMALL HOUSE for THREE



Upstairs there are, in addition to the master's suite of bedroom and dressing alcove, two chambers and a bath. It is a house designed for a family of three



The downstairs plan shows a house-depth hall and wide living room, with good-sized dining room and kitchen, after the Colonial plan. Harry W. Knowlton, architect



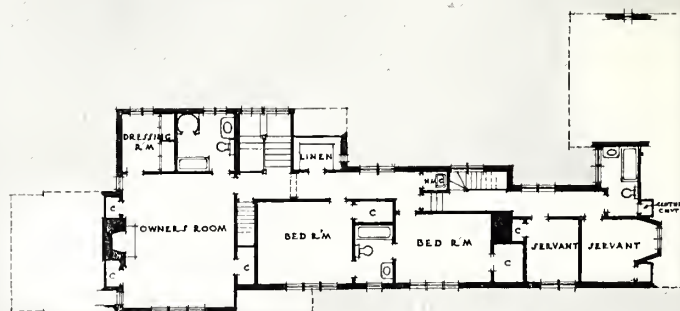
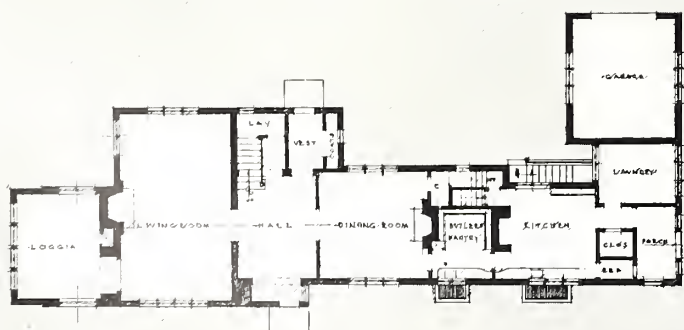
The house is modern English adapted to American requirements. Built of rough red brick laid in English bond; roof variegated rough slate. This view shows driveway entrance



The street side shows the picturesque skyline, the broad wall surfaces and the interesting touch of half timber in the sun room gable. The chimneys are an important feature in the effect

A livable plan has been developed, opening from the hall on one side to the dining room and service quarters beyond, and on the other to the living room and loggia with its gable roof

Upstairs a master's suite is house-depth and other bedrooms range down the hall, with servants' rooms above the kitchen. Economy of hall space gives good room area here



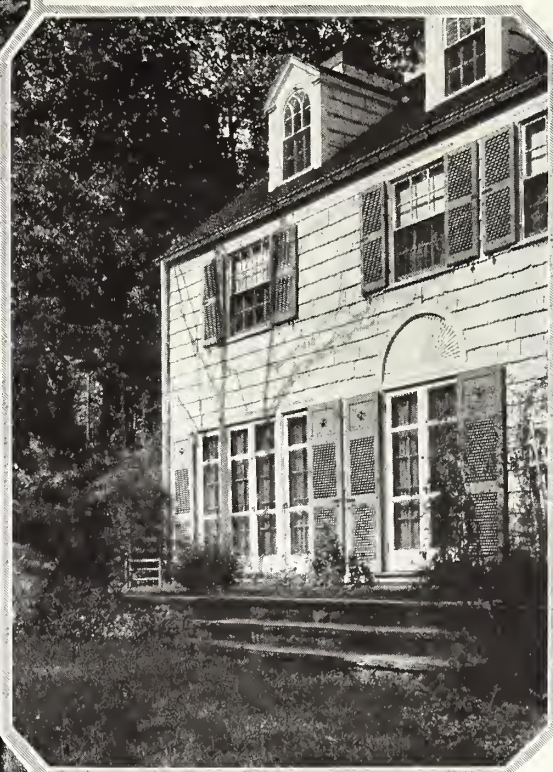
THE RESIDENCE OF FRANK D. POTTER, Esq. RYE, N. Y.

Lewis Colt Albro, Architect

THE RESIDENCE OF FRANCIS A. NELSON,

Architect

UPPER MONTCLAIR,
NEW JERSEY

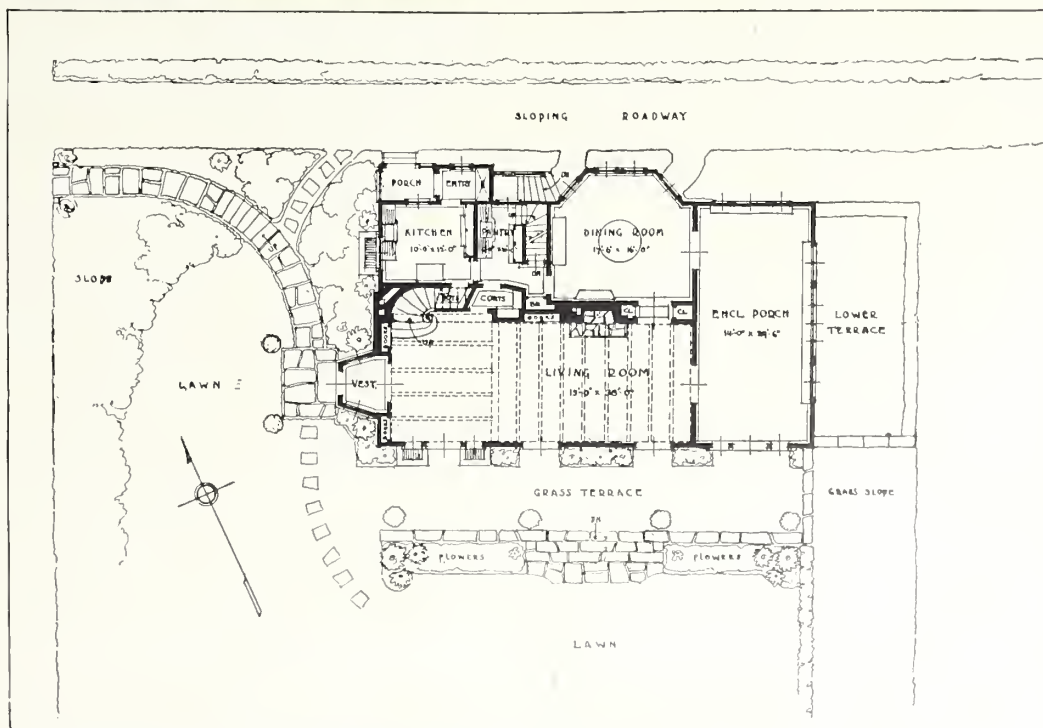
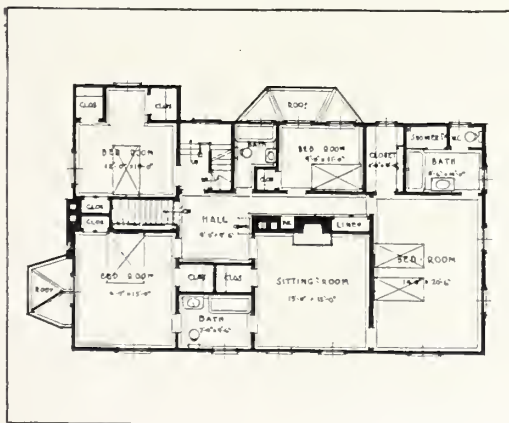


The house lies among the woods on sloping ground below the level of the road, with a fine view from northeast to south, a view commanded by the broad brick terrace and the rows of French doors opening out upon it

Tebbs

On the exterior hand-hewn cypress shingles are used, stained with old Virginia white. The lines of the building and woodwork are simple and farmhouse in character, the only attempt at ornamentation being the fan panels over the doors

A master's suite occupies one end of the house, with a large size sitting room adjacent. Three other bedrooms and two baths are provided. The third floor has accommodations for servants and storage. Ample closet space is provided



The living room is paneled on two sides with bookcases set in. This is painted soft gray. The ceiling is hand-hewn timbers and rough plaster. French doors open on the terrace. At the end is an enclosed porch, with dining room and service quarters beyond



Wallace

The broad and substantial Dutch Colonial lines of the house mass well against the wooded slope behind. It is wide white clapboarded with solid shutters on the ground floor and green blinds above. The whitewashed chimneys and the unstained shingles, left to weather naturally, carry on the well judged simplicity of the whole



A mouse color rug with a hint of purple to give it life is on the light oak waxed floor of the living room, from which the stairs ascend directly. French gray walls with trim a slightly darker tone of the same color, stair treads matching the floor. The risers, posts and balusters are French gray and the handrail is finished in dark mahogany



Two tones of French gray are in the living room panels, the darker one in the stiles. The cornice is a very light gray which almost matches the ceiling. Over the mantel is a panel of plaster framed in wood which extends to the ceiling. At the right of the picture is the entrance to the vestibule



The glassed in porch serves as a winter sunroom where potted plants bloom through the cold weather. Above it is a sleeping porch for summer use. The woods and hill to the north act as good protectors from cold winds. The view shown here is of the southwest exposure

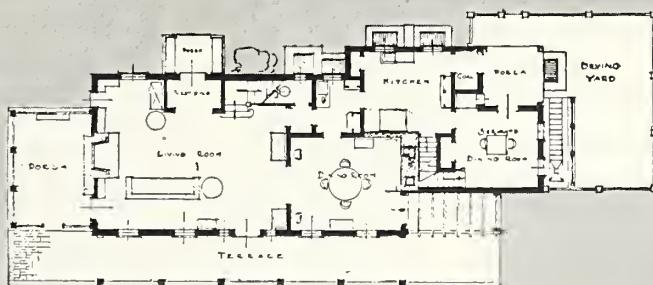
The RESIDENCE of ROBERT L. WOOD, Esq.

CHESTNUT HILL, PA.

JOHN GRAHAM, Jr., Architect

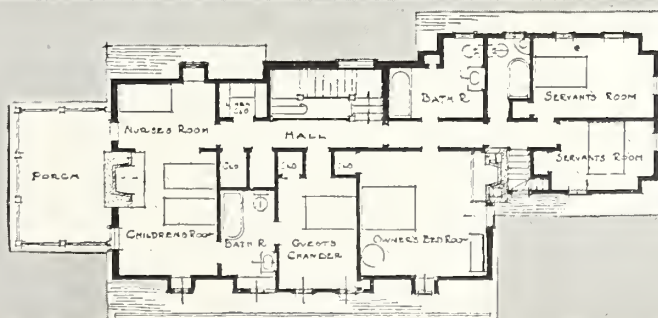


At the east end of the red brick paved terrace is the breakfast porch with its pergola roof. Here and on the supporting pillars grow climbing vines. A line of stepping stones leads from the end of the terrace

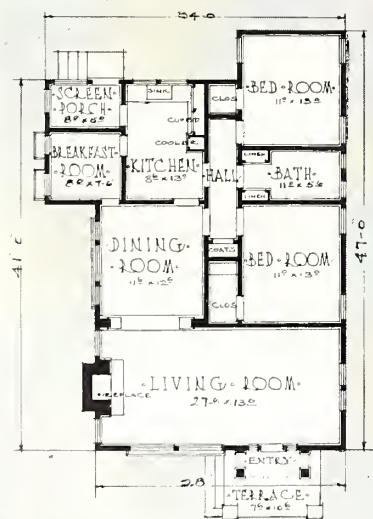


At the rear is the entrance with its two white painted benches, knocker and old black iron hanging lantern. This entrance opens into the vestibule which in turn connects directly with the living room shown opposite

There is little waste space in the house, considerable cleverness having been shown in the utilization of the corners and angles. As is fitting in a house of this architectural style, the plan shows open rooms without suggestion of restriction

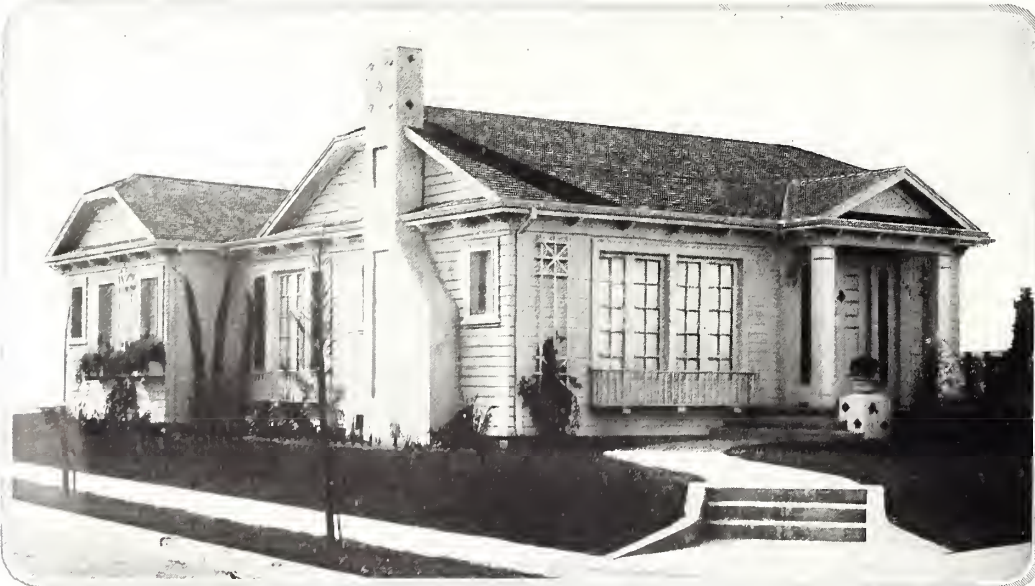
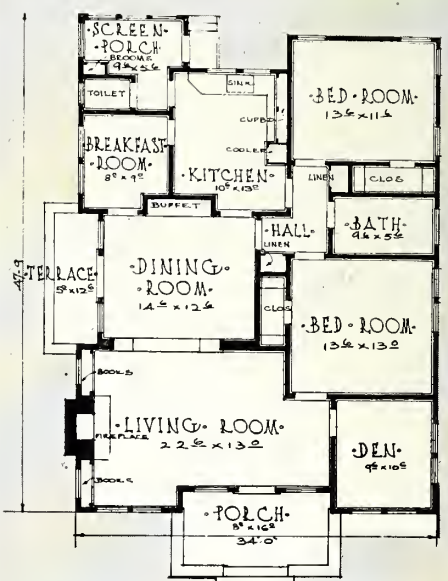


Two bathrooms and four chambers are on the second floor, besides the servants' quarters. A fireplace in the children's room is a welcome feature on wintry nights. A straight lengthwise hallway serves all the rooms



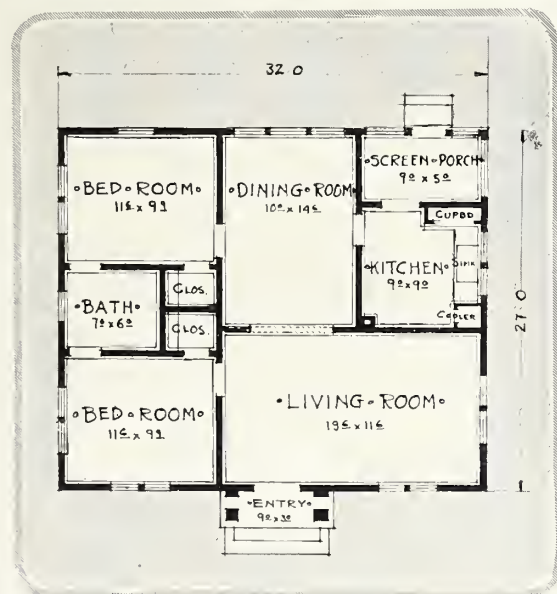
The large bungalow illustrated above and to the right requires a building lot of considerable width. The shingled walls are painted light gray, the trimming white, and the shingled roof is green, while blue-red brick is used for the porch floors, chimneys and front walk. Interior woodwork is of pine throughout, which in the living room and dining room is finished in soft gray enamel, and elsewhere is in white paint and enamel. Hardwood floors are found in all principal rooms. E. W. Stillwell, architect

Designed for a corner lot, the Colonial bungalow illustrated below and to the left presents an exceptionally pleasing appearance to both the front and the side street. Gable cornice effects, rose ladders, and French windows, with grille work simulating miniature balconies beneath them, comprise interesting details. The exterior walls are of narrow siding, which, including the trimming timbers, are painted white, while the shingled roof is painted green. The front entrance is floored with white cement

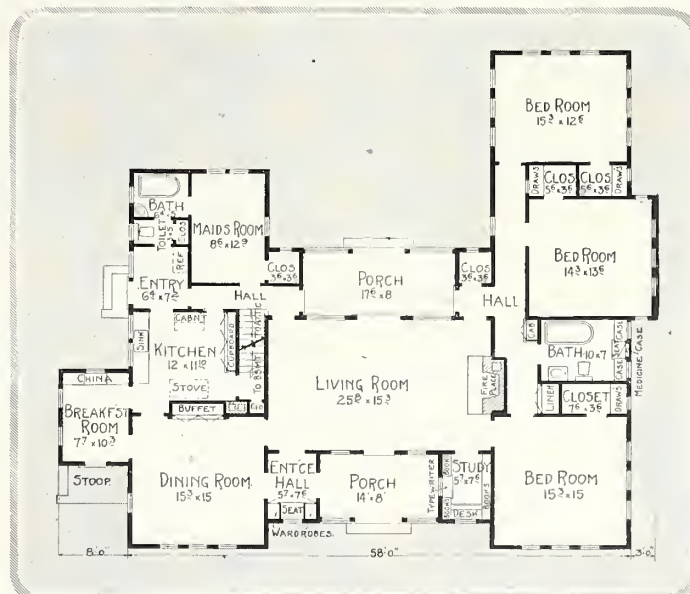


CALIFORNIA BUNGALOWS

*Livable Small Homes
of Good Architecture*



In that it has a comparatively flat roof with wide overhangs and somewhat simulates the rambling appearance, the house shown above and to the right quite readily suggests the type of bungalow so popular in California some years ago. Save for its shingled roof, which is grayish-green, and the brick chimney on one side, the exterior is of pure white, producing a color scheme that is charmingly enhanced by the liberal use of garden greenery. Floyd A. Dernier, architect



The Colonial bungalow so popular in California is charmingly typified in the little home shown above and to the right. With its well-balanced structural lines, its sweeping terrace, its Colonial entrance, and its two pairs of French windows, with a neat little rose ladder at each side of them, this bungalow presents an attractive front appearance. The walls are painted white, the shingled roof grayish green, and the front terrace is edged with blue-red brick, while the flooring of the terrace is gray cement. Floyd A. Dernier, architect

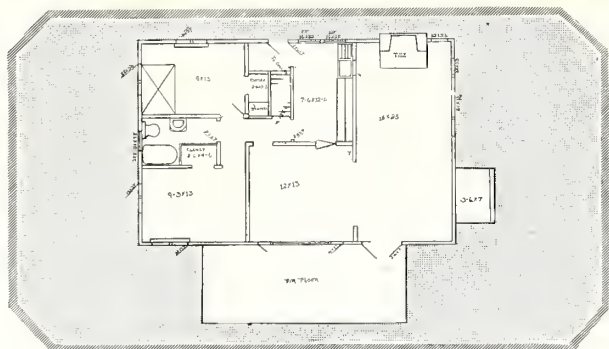
IN OLD and NEW DESIGNS

*Their Plans and
Interior Treatments*

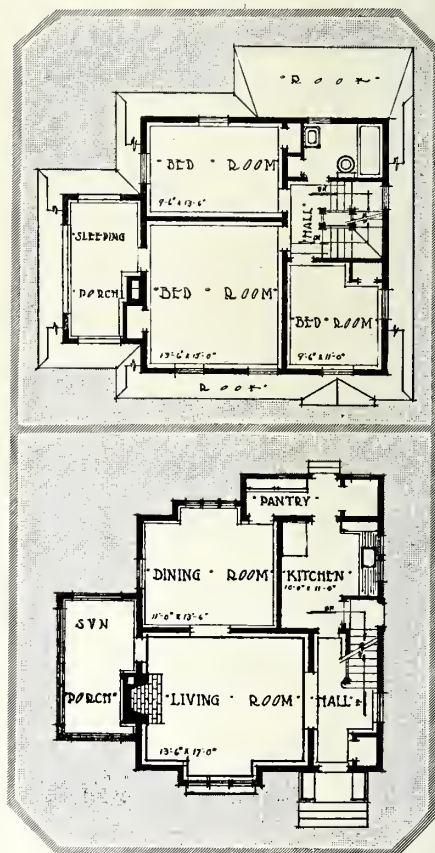




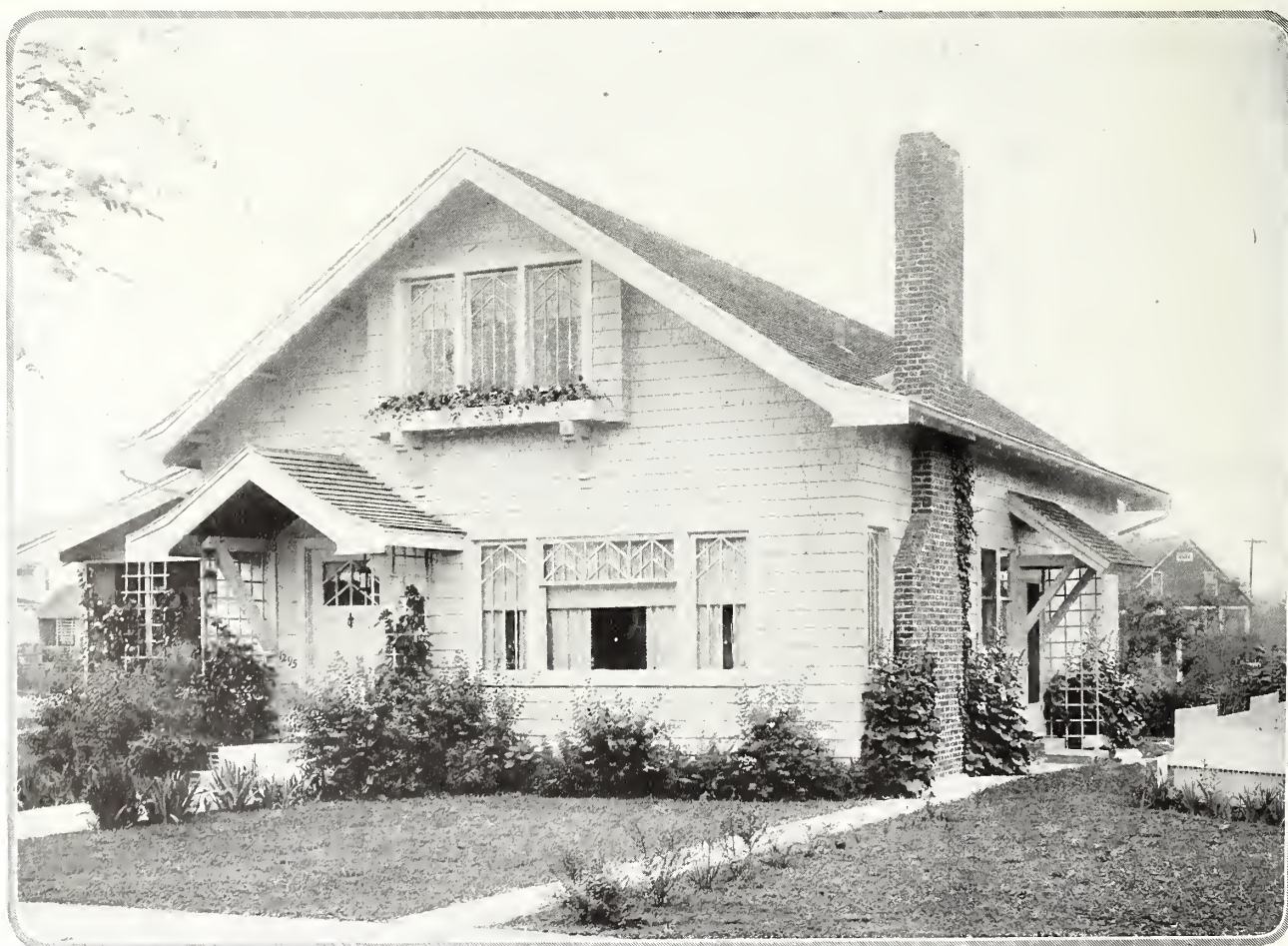
TWO LIVABLE
SMALL HOUSES for
the COUNTRY or
SUBURBS



There is commendable compactness in this little Dutch Colonial design. The irregularity of the roof gives it interest, although adding slightly to the expense. It is finished in white throughout. The exterior is wood shingles. On both floors the design is simple and livable. Kenneth W. Dalzell, architect

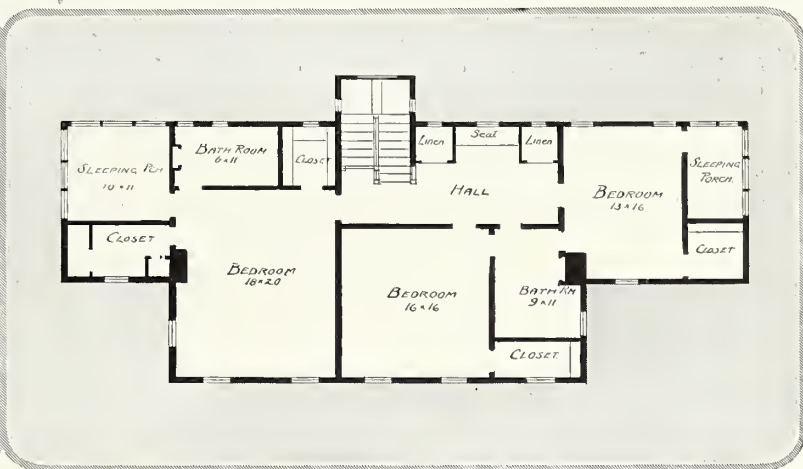
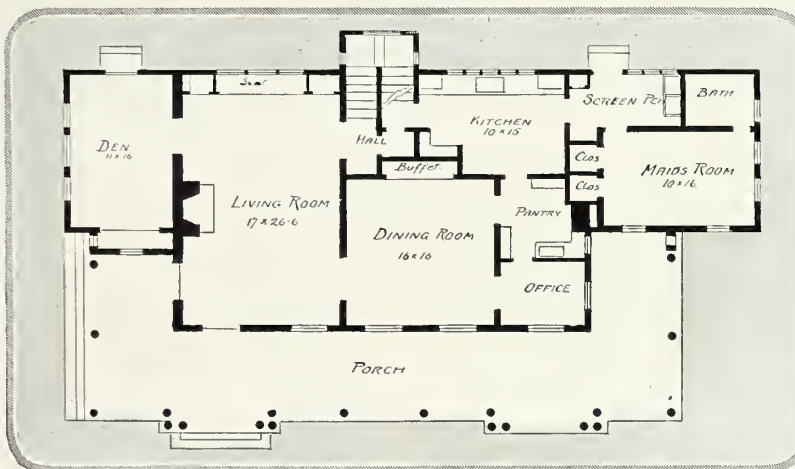


The little white shingled bungalow demonstrates the fact that, with careful treatment, the bungalow type of house can readily be made attractive and given an air of permanence. The treatment of window muntions is characteristic of the neighborhood—Illinois. The plan is open and simple, providing sufficient room for a small family. Bliss Designing Co.





The beauty of the exterior lies in its well balanced proportions and in the grouping of the windows and doors which, although numerous, afford plenty of wall space. A large porch extends across the entire front. The exterior finish is white plaster; woodwork is painted white and blinds are green. The roof is stained dark gray. Careful consideration has been given to the grounds



While the plan is original the arrangement economizes on space and is thoroughly convenient. The stairs are tucked away back of the dining room and in proximity to the kitchen, thus eliminating back stairs. The living room is house depth. This room has a recessed window at the farther end and a large fireplace midway of one side

THE RESIDENCE of
JOHN McWILLIAMS
Jr., Esq.

PASADENA, CALIFORNIA

Reginald D. Johnson, Architect



The second floor accommodation consists of three bedrooms, two sleeping porches and two baths. The closets are unusually large and each has a window. The owner's bedroom is furnished with mahogany; old rose and cream being the color scheme of the hangings. Ivory enamel woodwork. A sleeping porch connects with this room

Interest is given the porch by the manner in which the columns are spaced and grouped. The ends of the porch are roofed in, with an open space at the center where only the pergola beams filter the light to the dining room

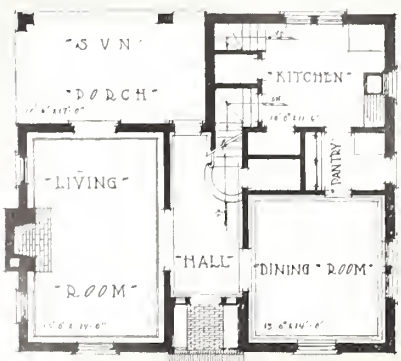
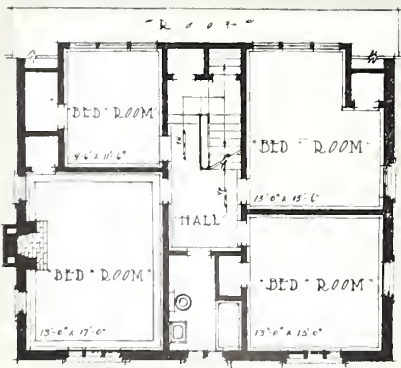
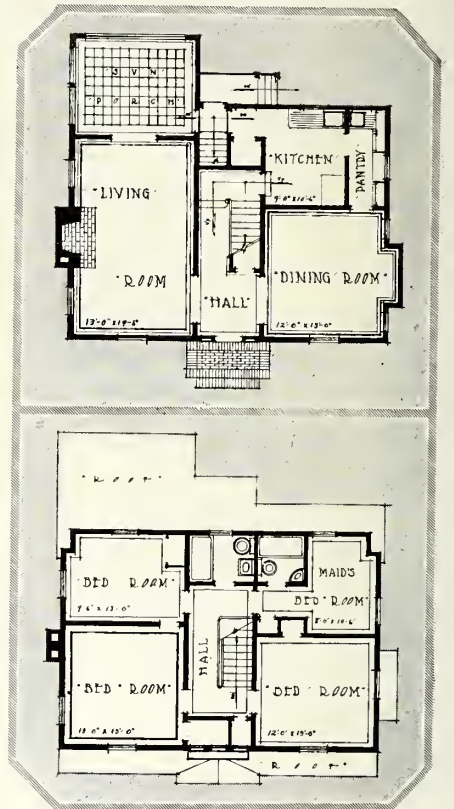
SMALL COUNTRY HOUSES in BRICK and SHINGLE

KENNETH W. DALZELL, *Architect*



Colonial characteristics adapt themselves readily to the small house. In this little cottage a Germantown hood marks the entrance and the continued pent roof breaks the facade pleasantly. Wide red cedar shingles have been used to cover the exterior walls. They are laid 11" to the weather and painted white. The roof is of similar shingles stained moss green

The house is built on a hillside, which affords space for a billiard room under the sun porch. There is no third floor nor is there any back stairway, but the stairs are so arranged that privacy is possible without waste space. The house is finished in oak downstairs and white pine upstairs



The same general style and plan is followed in another house by the same architect. In this instance the plans show a larger kitchen and a back stairs, with a slightly different chamber arrangement. The woodwork is white pine throughout. The dining room is wainscoted to the window sill height

Advantage is taken of the grade to place a garage under the sun room. The house is executed in tapestry brick laid up in mortar and with white trim. The roof is of sea-green slate, the gutters and leaders are copper. Vines will greatly enhance the appearance of the facade when they have developed



A COMMODIOUS DUTCH COLONIAL HOME

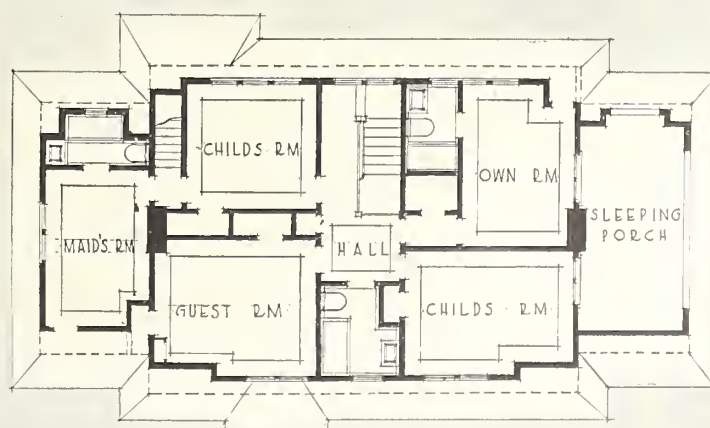
The Residence of J. J. Hamilton, Fieldston, New York

DWIGHT JAMES BAUM, *Architect*

The plan has avoided the usual central hall, the living-room, dining-room and porch opening up together. The large pantry serves also as servants' dining-room. Interior trim is gumwood; floors of oak; two brick fireplaces with Colonial mantels. Walls are sand finished

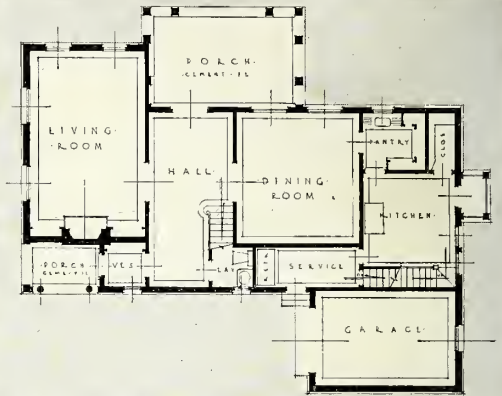
While symmetrical, the exterior shows the entrance off center. It is accented by a hood and lattice sides. The south wing forms a large porch while the north gives a liberal size garage. Walls are cased in 12" wide red cedar siding painted white with color relief in the blinds, which are an unusual shade of green. The chimneys are of rough red brick—"black headers"—overburned brick that was discolored and twisted in the kilns

The second story reverts to the central hall type with four master's rooms and two baths. The owner's and child's room open into a large sleeping porch. The maid's room and bath connect with the kitchen by a private stairway. All of the woodwork is in white enamel

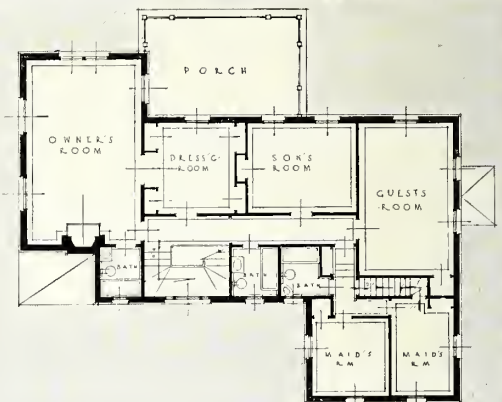




The residence of R. Eickolmeyer, Esq., Tarrytown, N. Y., has the touch of formality demanded by brick and slate, relieved by white trim, blinds and keystones. Dwight J. Baum, architect

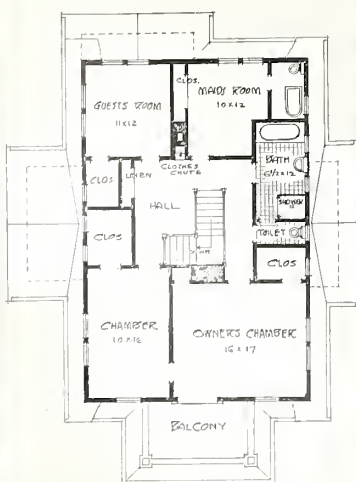
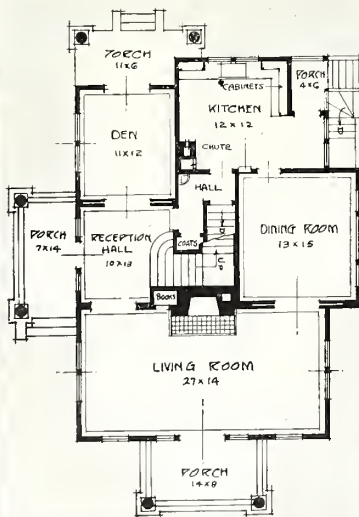


The living room faces the street, affording a degree of privacy to the porch. The garage is well incorporated in the wing. Three baths and six rooms are above



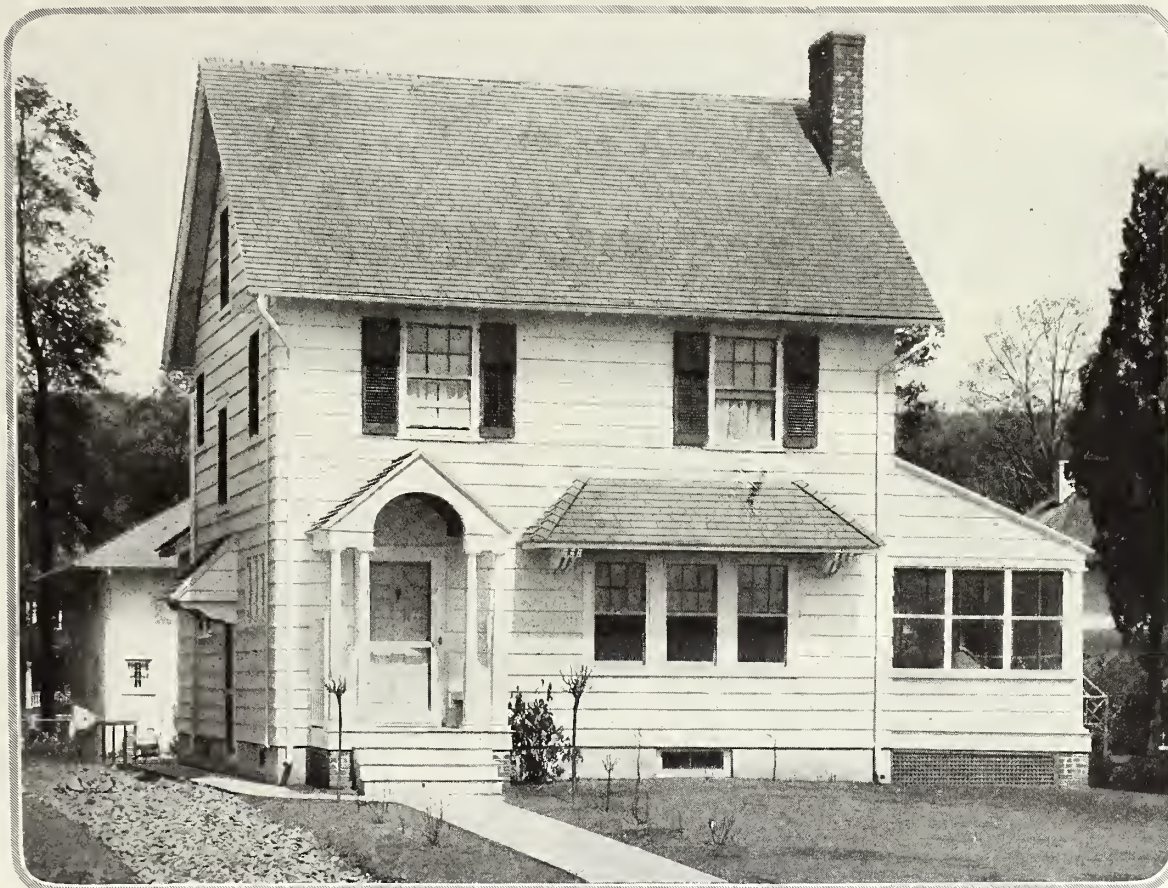
TWO SMALL HOUSES from EAST and WEST

A complete eight-room Dutch Colonial house for a double end lot is that of O. M. Carrick, Esq., at Interlaken, near Seattle, Washington. The walls are shingled. Designed by N. E. Coles



Oak floors are in the main rooms, polished fir in others; tile in bathroom. The interior woodwork is old ivory throughout



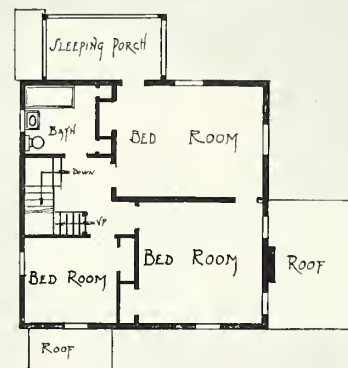


The clapboard house has livable possibilities and will, with foundation shrubbery, present a finely finished appearance. Kenneth L. Dalzell was the architect

The first floor plan of the clapboard cottage has just enough rooms for a small family to live in and be comfortable

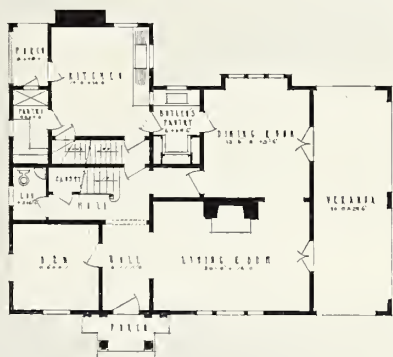


Upstairs there are three bedrooms, a bath and a sleeping porch. Each room is well proportioned and well lighted



A COTTAGE and A LESSER COUNTRY HOUSE

Livable Designs in Clapboard and Stucco



The first floor plan of the Colonial stucco house shows an open arrangement, with a fire-place in the living room



Two baths and four chambers on the second floor, with several more in the third, make this residence possible for a growing family

Built on Colonial lines with modern adaptations, this suburban home furnishes all the necessary comforts. Veranda and sleeping porch add to the floor size. W. T. Marchant, architect





The architectural design was inspired by an old cottage in Surrey. A study of the general lines and details shows how successfully this inspiration has been worked out. The roof lines have an interesting and harmonious pitch. Rough, variegated slates laid in a random fashion give color to the roof. To the rich texture of the walls is added the interest of an occasional advanced header. Casement windows enhance the effect of cosiness and complete the picture.

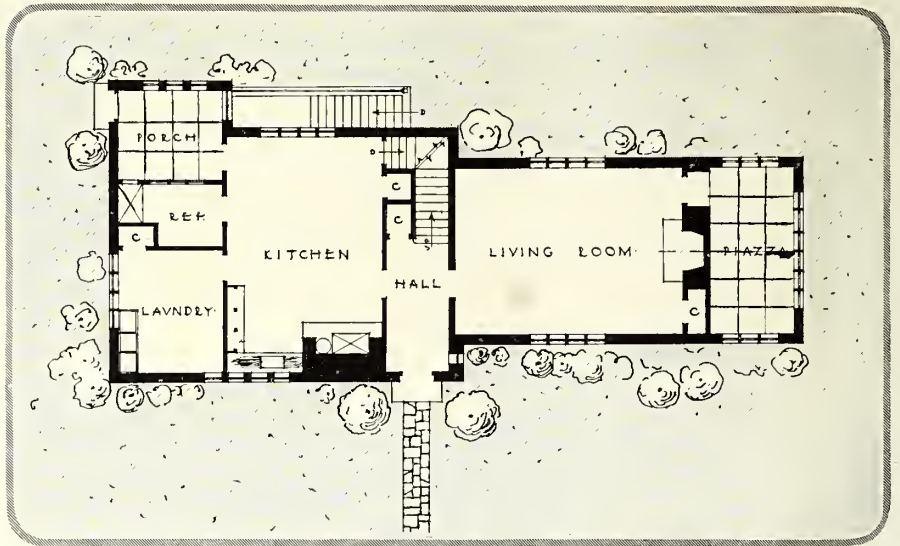
A COTTAGE

on the ESTATE of GEORGE ARENTS, Jr. Esq.
RYE, NEW YORK

LEWIS COLT ALBRO, *Architect*

The entrance is a composition in itself. Eaves swing down low, with a pent roof covering the door and the windows. A broad breasted chimney intervenes, capped with decorative brick tops and chimney pots. The entrance is flanked by fine old box. The path is of broken flagstones.

The plan illustrates a cottage built primarily for farmhouse life, with a combination kitchen and living room. Four bedrooms and a large bath are on the second floor. It is a plan that can readily be adapted to small family use. The space is sensibly divided and the dining room eliminated.



THE HOME of F. O. ZENKE, Esq. FIELDSTON, N. Y.

DWIGHT J. BAUM, Architect

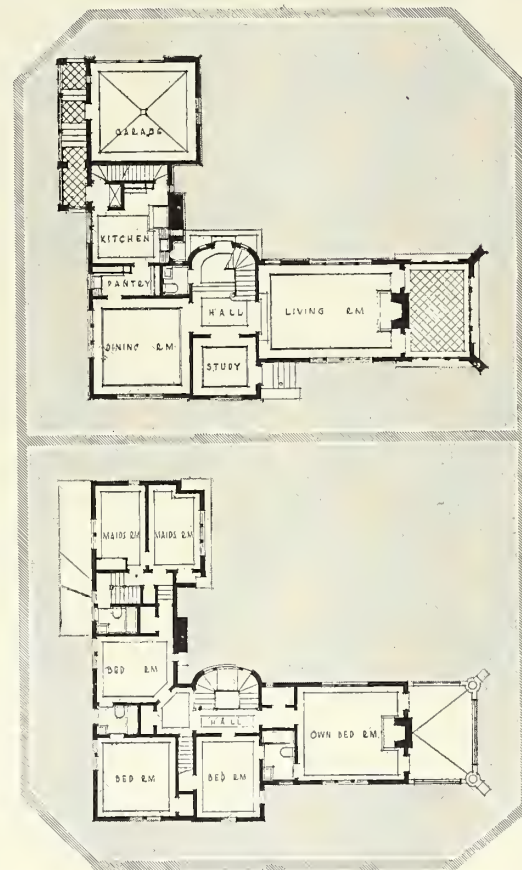


Brick and stucco have effectively been combined in the architectural composition of the entrance

One side of the first floor is given to service and garage and the other to living and dining rooms

The unusual arrangement of the plan gives interest and a maximum of comfort on the second floor

Modern structural devices give the house a feeling of age suitable to the English type of architecture

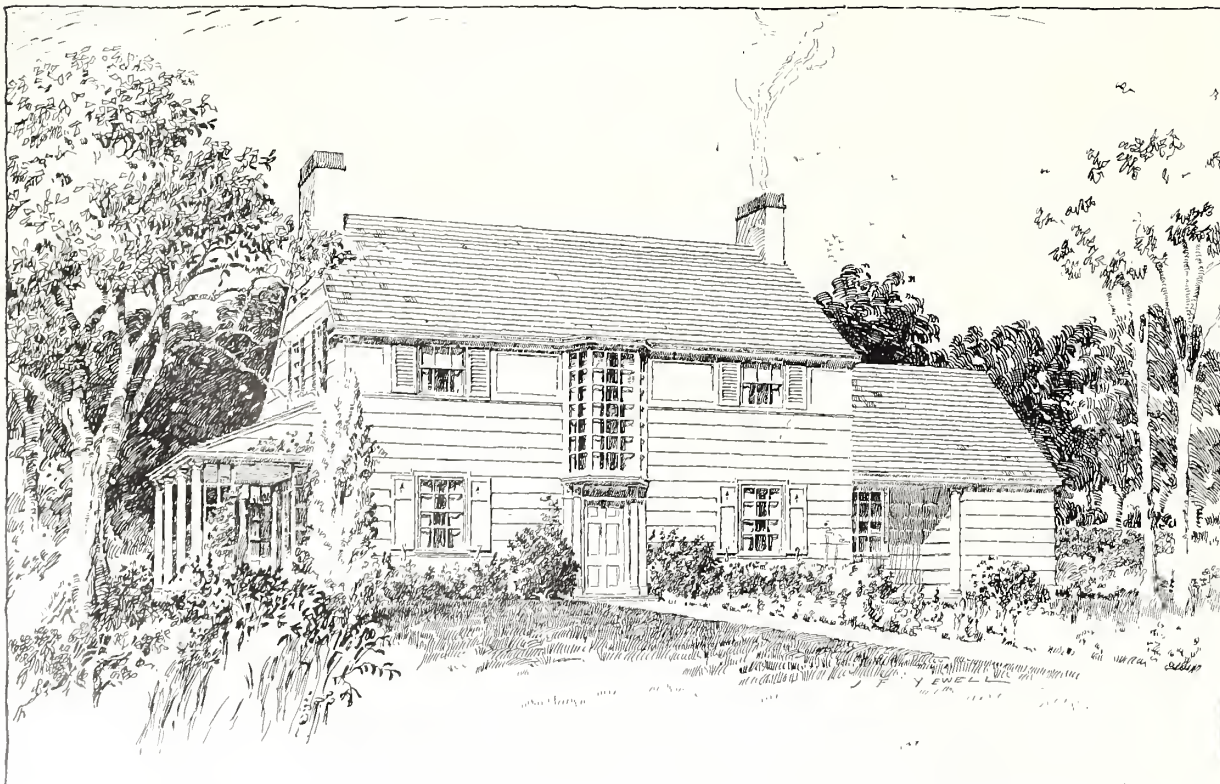
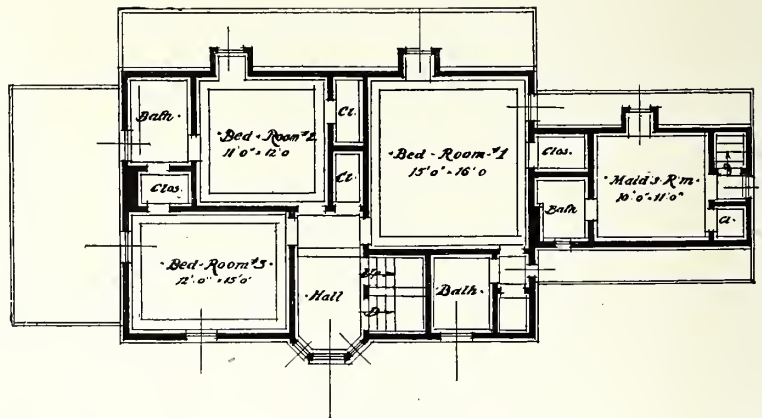
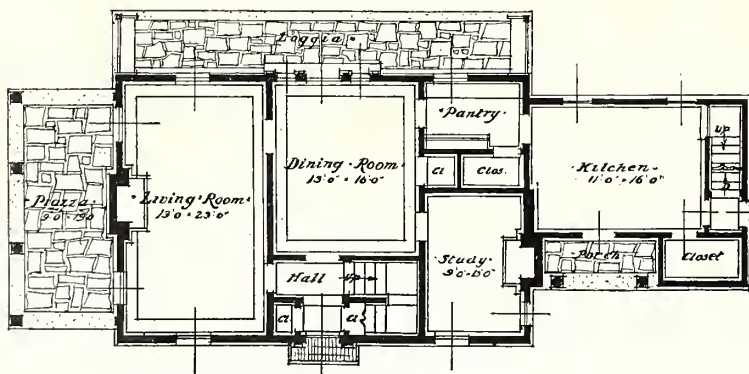


A BOW DUTCH COUNTRY HOUSE

Designed for House & Garden by
AYMAR EMBURY, II.



The long sweep of the roof is carried down to form a rear porch. A Colonial entrance dignifies this piazza. Balanced windows and settles at either end give a nice symmetry. The service wing is complete in itself. A trellised porch is at the other end



The lower floor has a house depth living-room and a dining-room, both up two steps from the entrance. The study and a pantry fill the end with kitchen in the wing. Upstairs provision is made for three bedrooms and two baths, with plenty of closet room and cross ventilation provided

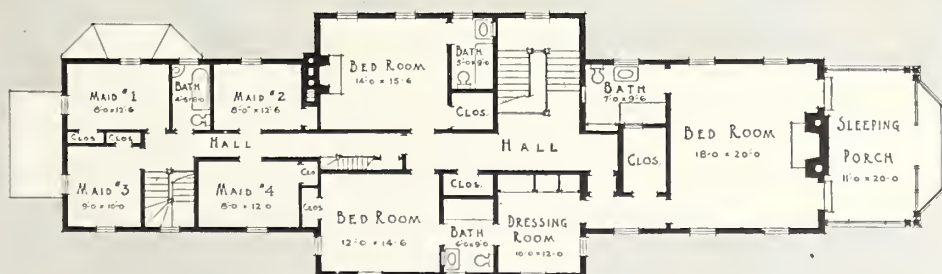
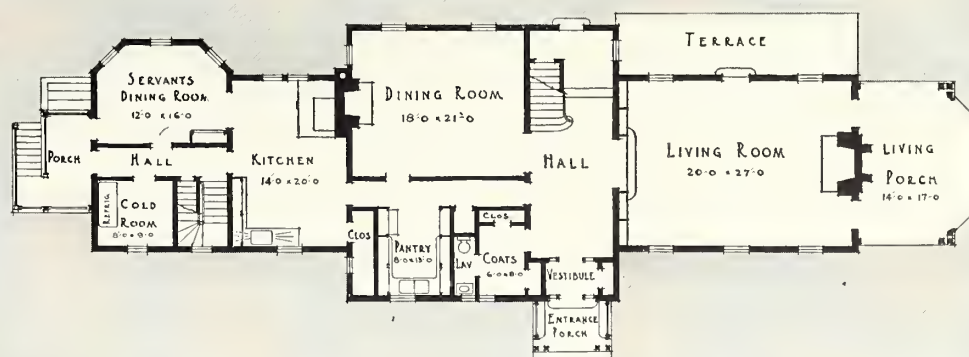
On the front a long bow window, extending the height of the second story, is the unusual departure from the Colonial design which distinguishes the house. It affords a light hall which can serve as sewing corner. Plain panels are used instead of shingles on the upper spaces beneath the eaves



The style is Colonial, all architectural features being omitted to obtain a farm cottage type of building. Wide clap-board walls are painted white, shutters green and the hardware black

The distinction between living and service quarters on the first floor plan is marked. The rooms are large but the individuality of each has been preserved and the plan is simple and livable

From the master suite to the other end of the second floor runs a narrow hall with bedrooms and baths conveniently arranged along it. The rooms communicate easily and are well ventilated

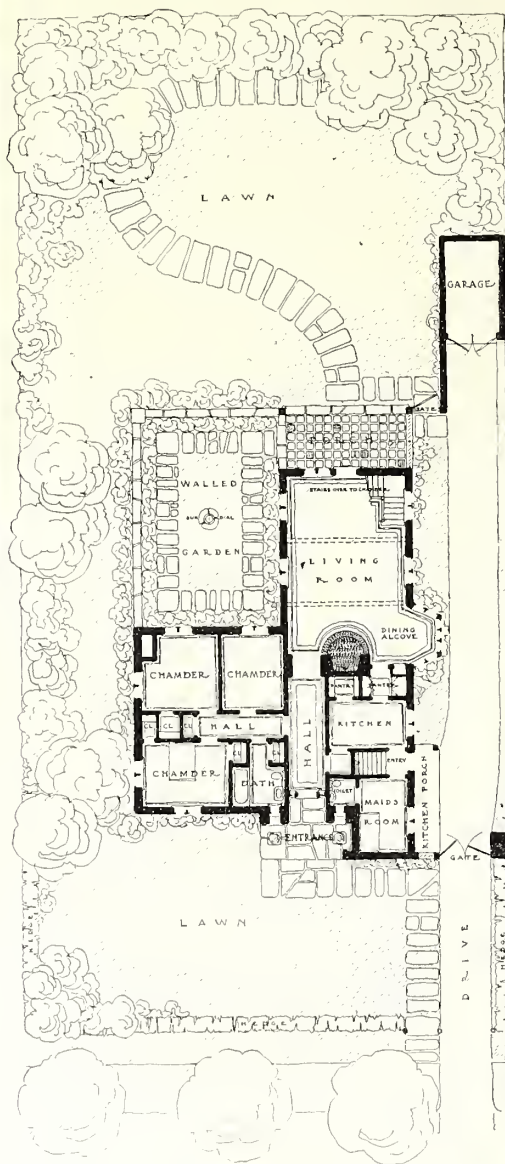


THE RESIDENCE OF
HUNTINGTON
NORTON, Esq.
OYSTER BAY, L. I.

PEABODY, WILSON & BROWN,
Architects



The entrance owes much of its charm to architectural restraint—to the things the architect refrained from doing to it. It is tucked away behind the kitchen ell, a broad doorway with a deep portico, overhead exposed beams and a narrow light on either side



Instead of accepting the commonplace criticism that "all small houses are alike, excepting that some are worse than others", the architect has said that some may be better than others. It is an English cottage frankly developed for an American suburb, with rough plaster walls, shingles laid in the form of thatch and leaded casement windows

The driveway gate leading to the garage is so designed that it is not only a natural part of the house, but an interesting architectural story by itself. The gates, the grill panel lighting the long narrow kitchen and the carrying over of the thatch shingled roof supported by a rough plastered pillar on this side make an unusually picturesque and complete composition

AN ARCHITECTURAL EPIGRAM IN AN ENGLISH COTTAGE

BLOODGOOD TUTTLE,
Architect

The plan is as unusual as the exterior. Kitchen and service entrances are nearest the road, leaving the rear of the house free for access to the garden. Bedrooms are compactly placed





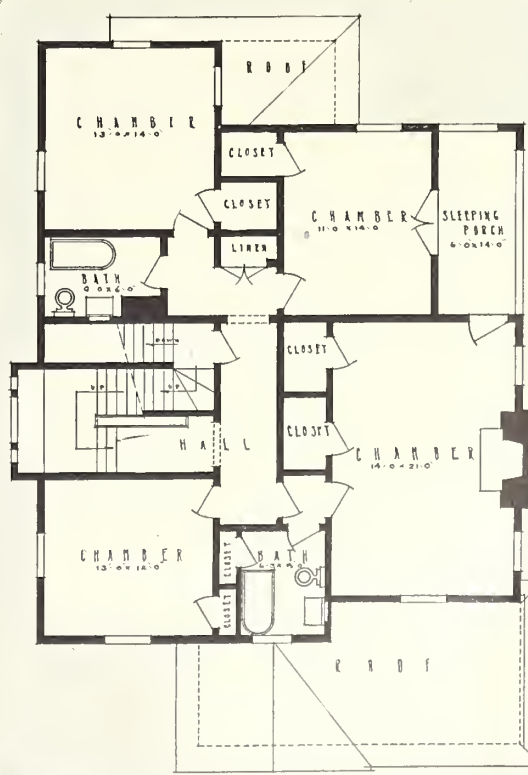
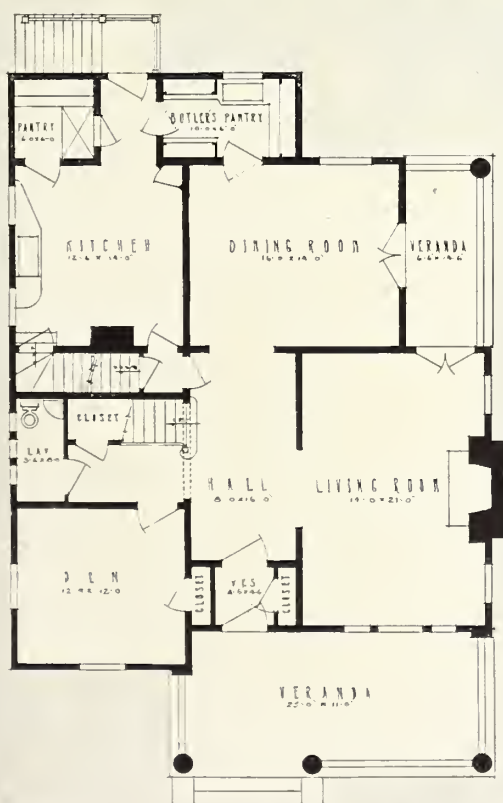
Architecturally the house follows no distinctive type, save that it is American and has adapted the useful points of many styles. The structure is wide clapboard painted white, with green shutters and a green shingled roof

A SMALL CLAPBOARD SUBURBAN HOUSE

WILLIAM T. MARCHANT
Architect

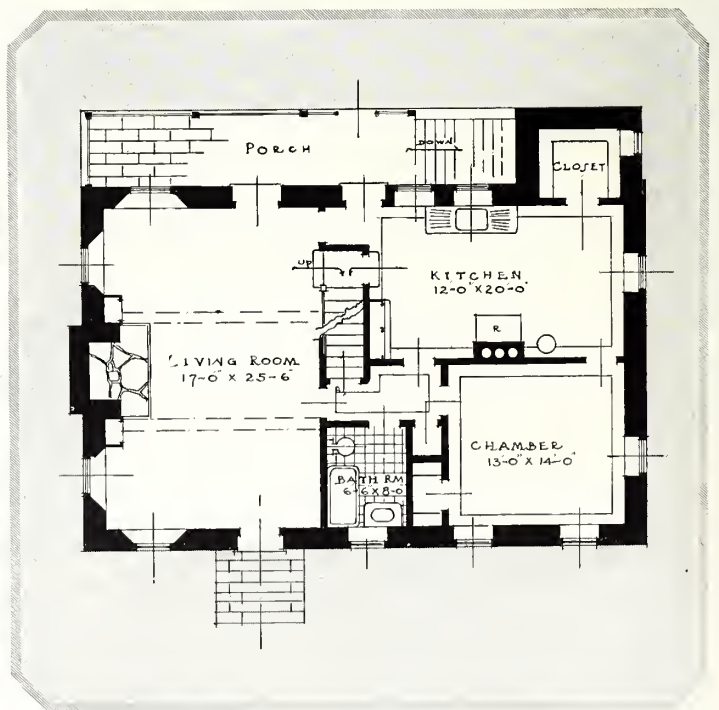
The plan is informal, providing space for a hall with living room on one side and dining room beyond; den, stairs and kitchen on the other side. The veranda off the living room gives a touch of privacy not found on the front porch

On the second floor there are one large chamber with a fire-place, three smaller ones, two baths and a sleeping porch. Large closet space is evident, as is the opportunity for light and ventilation. It is a compact arrangement for a small family, convenient, comfortable and unostentatious





The house is located on a slightly elevated plateau commanding a view of the distant Hackensack valley. This rear porch is enclosed, offering protection from the western storms, but is open in summer. The rich play of lights and shades in the dressed stone and the sweep of the roof to shelter the porch are among the interesting architectural features of this view

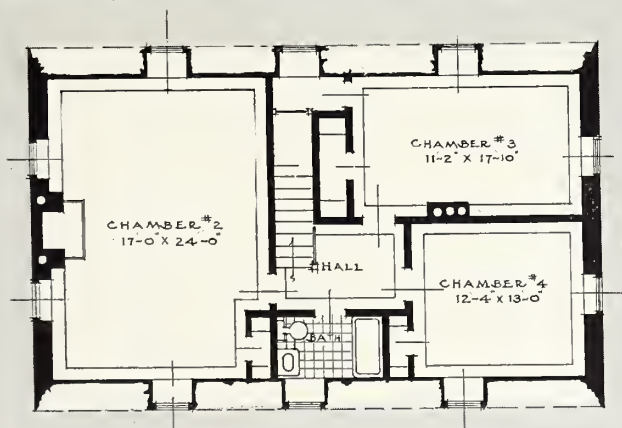


An open Colonial fireplace is a feature of the living room. Aged chestnut beams support the ceiling. Windows are set in a deep recess. One end is used as a dining corner

The rooms are arranged for free and informal living. Entrance is directly into the living room. The dining room has been eliminated, an end of the living room being used



The Dutch house lends itself to picturesque treatment. The graceful curves of the long, low-sweeping roof form a pent roof for the front and create a porch in the rear. The stone is cut, its shades varying from bluish gray to light sienna. The Colonial details have been carried out in every respect. It is the residence of Reginald Halladay, Esq., at Demarest, N. J.



On the upper floor the bedrooms are spacious, with cross ventilation in each. Ample closet space is provided. A general bath is located with easy access to each chamber

A DUTCH COLONIAL HOUSE for a SMALL FAMILY

FRANK J. FORSTER, *Architect*

The decorations of the bedrooms are in keeping with the character of the house—simple and adequate. This is the chamber over the living room

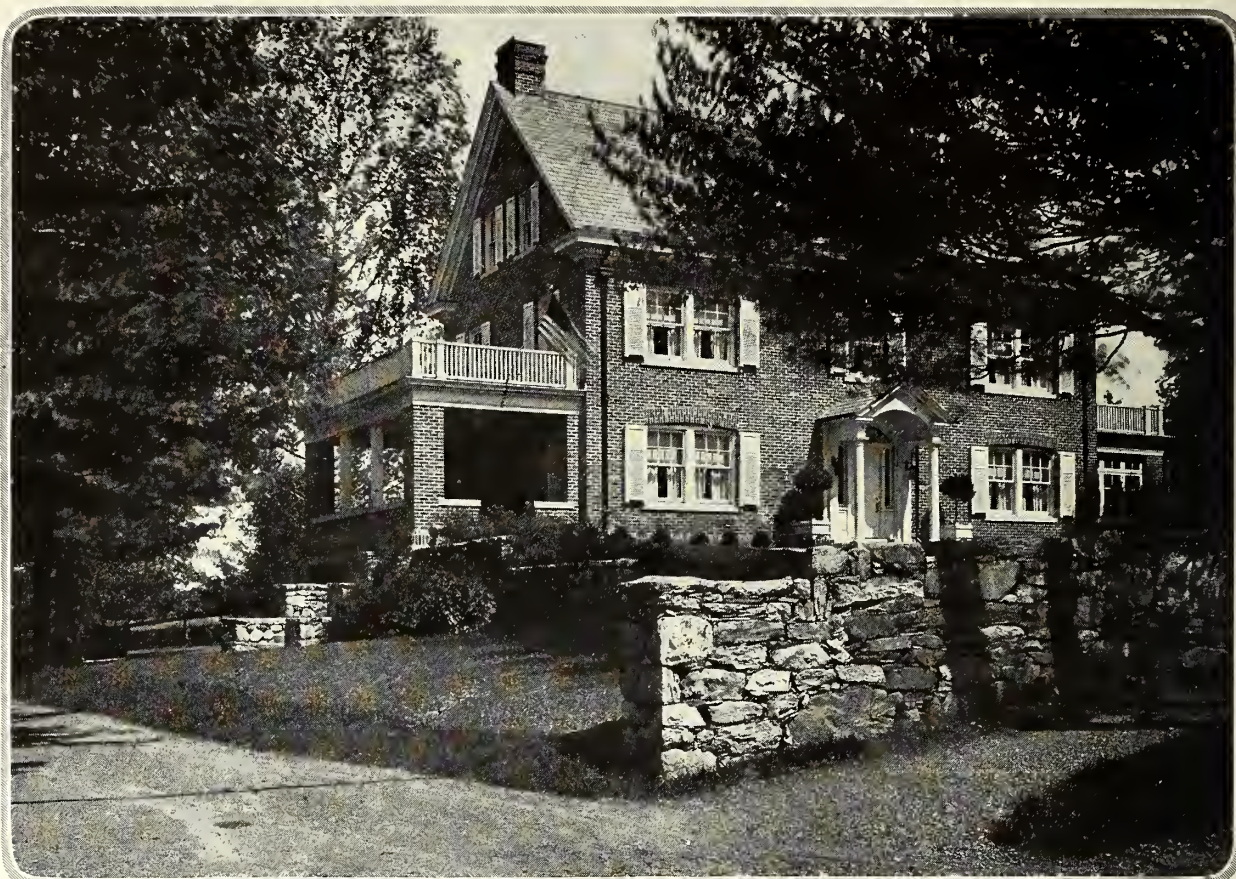


The RESIDENCE of HOWARD CHAPMAN

Architect

at STAMFORD, CONN.

The Colonial design, which in its adaptations has become a purely American product, has been used for this house. It is executed in brick laid in white bond. The entrance is pronounced by a simple hooded porch. Balance is given the plan by the use of a conservatory on one end and a porch on the other, each having the same general character. Field stone walls support the terraces and mark the property line.

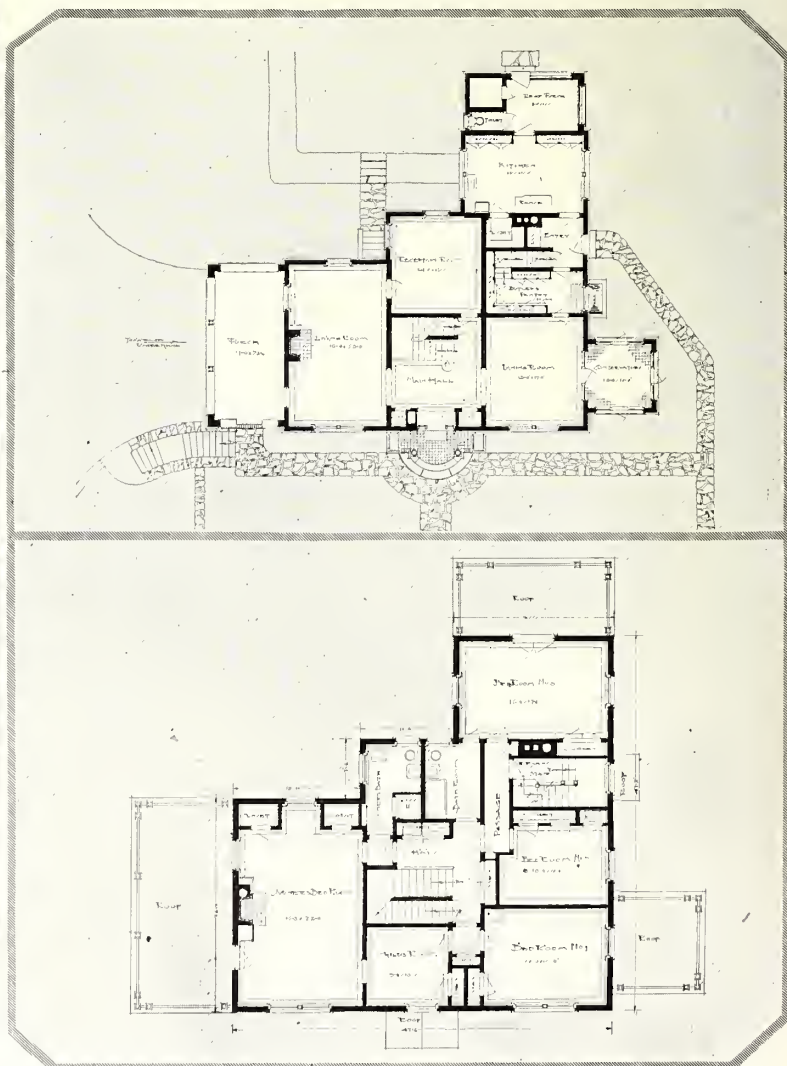


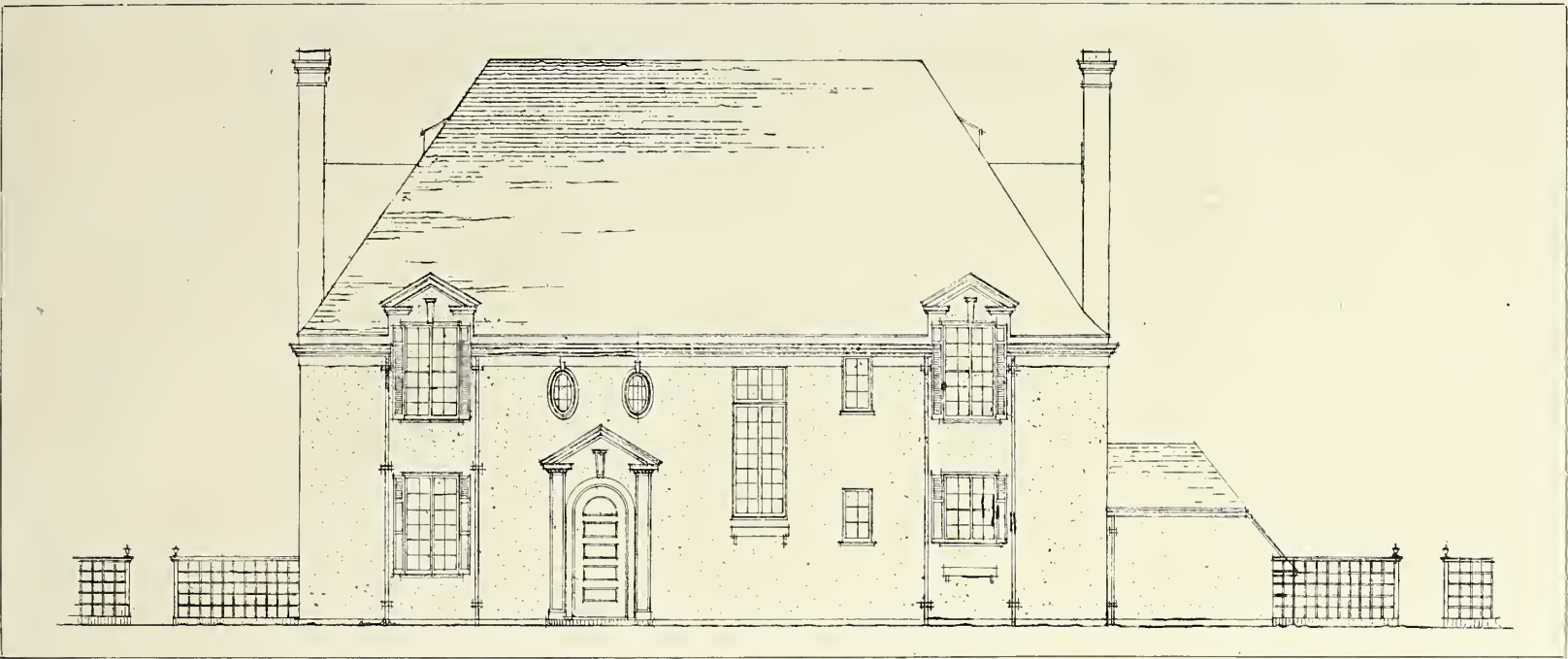
Coutant

The business end of the house has received equal consideration with the comforts of the family. Thus, on both floors, has been provided a miniature kitchenette for preparing all the food for the baby. The location of a reception room behind the hall makes another interesting addition to the comforts. The service quarters are ample and conveniently placed.

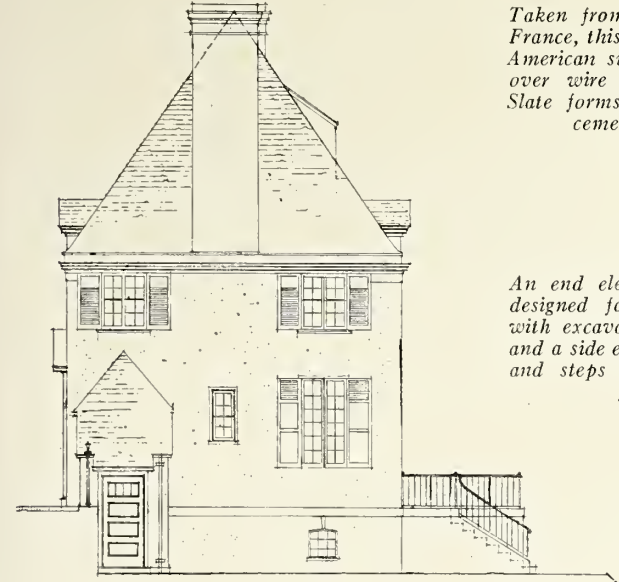


A fireproof garage under the house is of great convenience, and the economy of heating and construction more than offsets the slight increase of insurance. The successful combination of brick and field stone is shown in this terrace view.

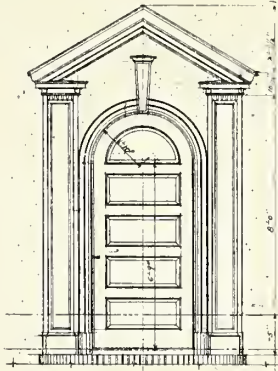




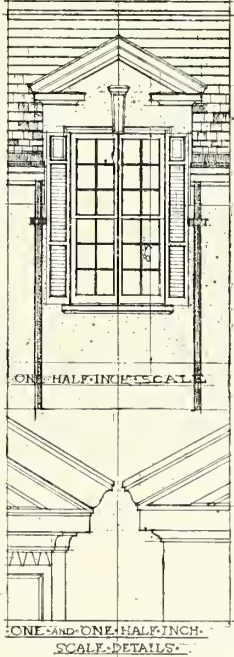
Taken from the lesser châteaux of France, this design is adapted for the American suburb. Walls are stucco over wire lath and painted gray. Slate forms the roof and stone or cement the foundations



An end elevation shows the house designed for a sloping lot which, with excavation, affords a basement and a side entrance. The iron railing and steps are at one end of the garden terrace



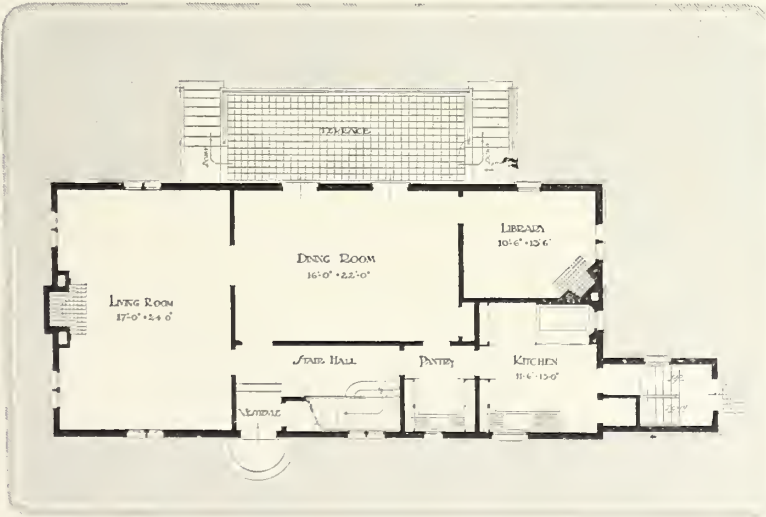
The entrance is simple in its classical lines, dignified in its adornment. An angular pediment is imposed over a rounded door



The success of the house depends upon the exactness of its detail. The windows play the decorative rôle in the façade

A FRENCH CHATEAU for an AMERICAN SUBURB

EUGENE J. LANG, Architect



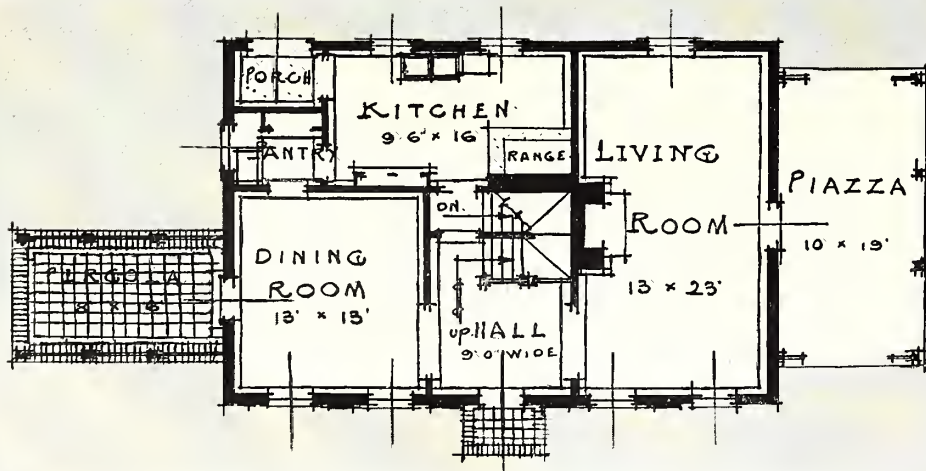
At the rear of the house stretches a terrace; steps at either end lead to the garden. The dining room opens on this



All the bedrooms face the rear and command the garden view. The floor accommodates three chambers, three baths and a study



Gillies



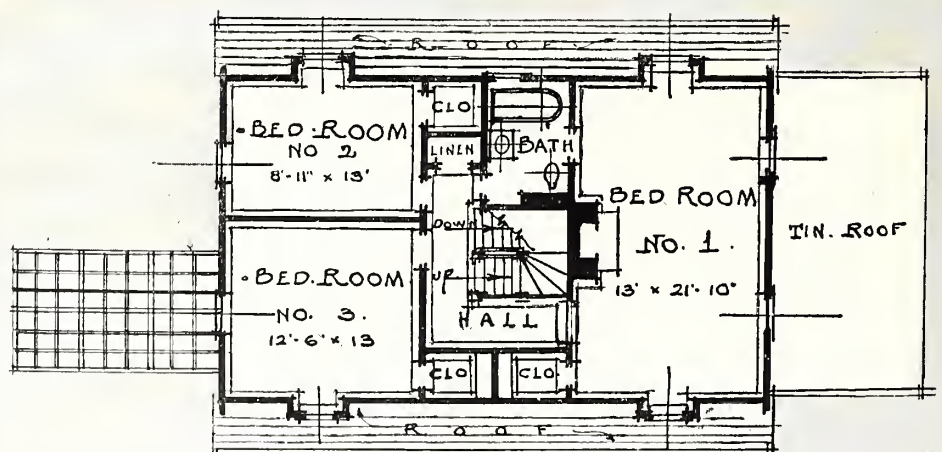
Among the interesting points of the front of the house are the arched brick panels of the first story and the wide overhang of the eaves creating a covered terrace. The design is Dutch Colonial of the gambrel roof type

On one end is a large living room with fireplace, opening on a screened piazza, and on the other end the dining room with a door leading to the garden, and the pantry. The kitchen is sizeable and well placed

Upstairs are three bedrooms and a bath, sufficient room for a small family. Economy in hall space affords ample room for plenty of closets. Overhanging eaves protect the lower windows in front and rear

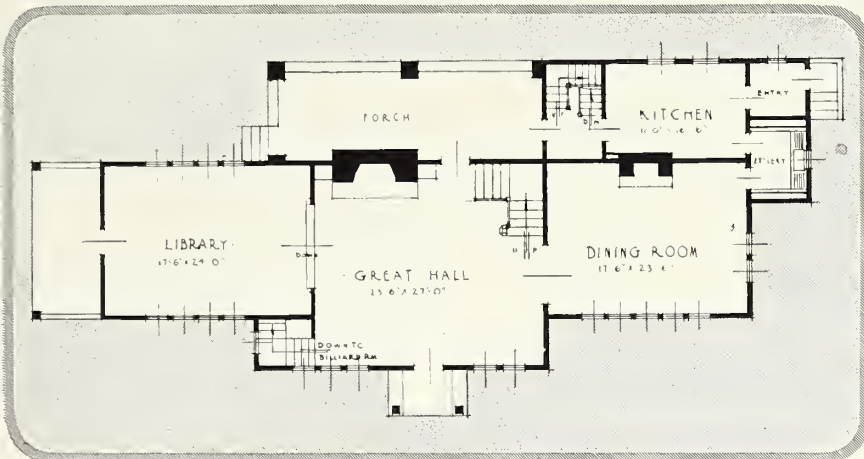
MR. GEORGE RULE'S HOME AT GREAT NECK, L. I.

AYMAR EMBURY II, Architect

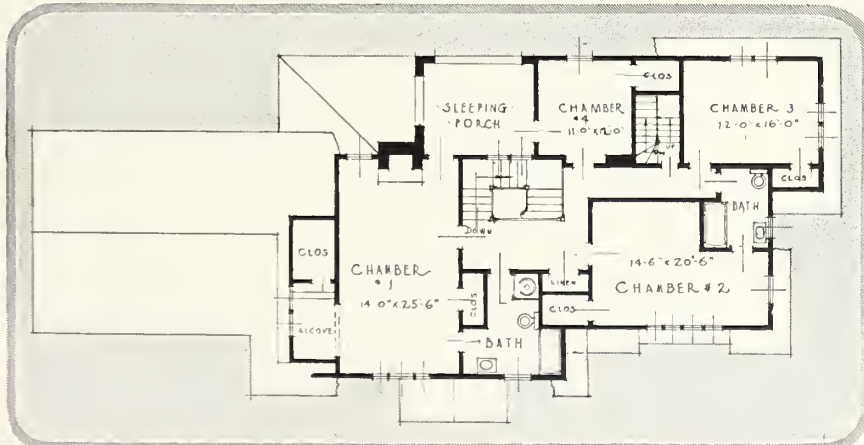




In the construction of the William Wiese residence at Scarsdale, N. Y., stone, tile, half timber and stucco are successfully combined. Roof lines come close to the ground, thereby producing a broad, low and hospitable front



On one side the great hall, a room of baronial proportions, is a dining room finished in old ivory Georgian paneling; on the other, the library with its pointed windows and vaulted ceiling



The second floor accommodates two bedrooms en suite and two other chambers with their respective closets of good size. The master suite of bath, chamber and sleeping porch is an excellently arranged feature



A hooded entrance, characteristic of this type of architecture, gives an air of hospitality and makes a fitting passage to the great hall which lies directly behind

The HALF-TIMBERED HOUSE *in the* SUBURBS

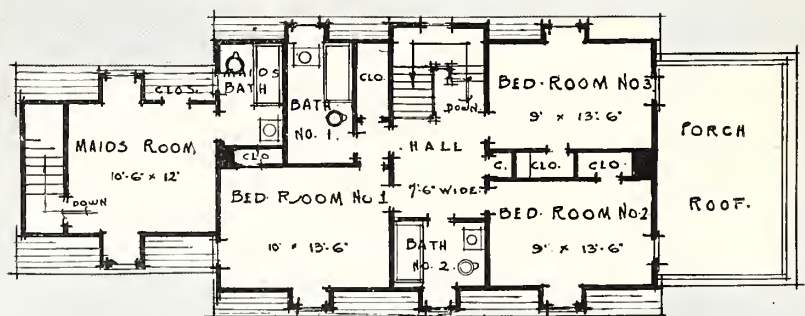
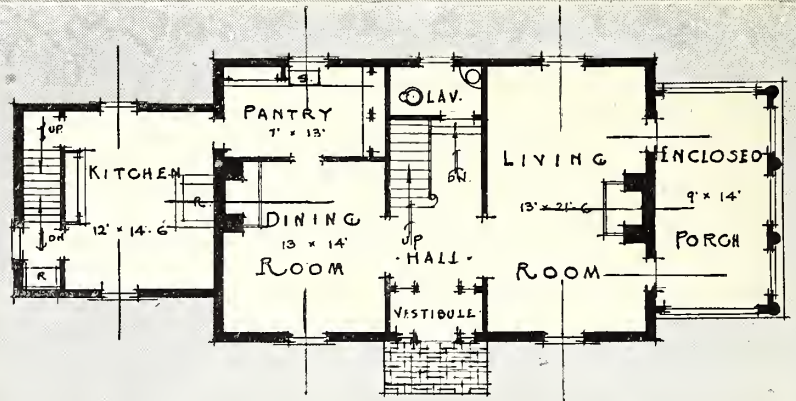
W STANWOOD PHILLIPS, *Architect*



In this little country house the gambrel roof design is developed along simple but permanent lines. The lower floor is stucco, the ends of the second and the dormers are shingle and the roof slate, giving a variety of harmonious textures, with plenty of light and shade. The foundation planting is good



A doorway arrangement, common to certain types of Colonial houses, has been reproduced here. It is a six panel door with side lights set in a frame of dignified moldings. The overhang gives protection to this entrance

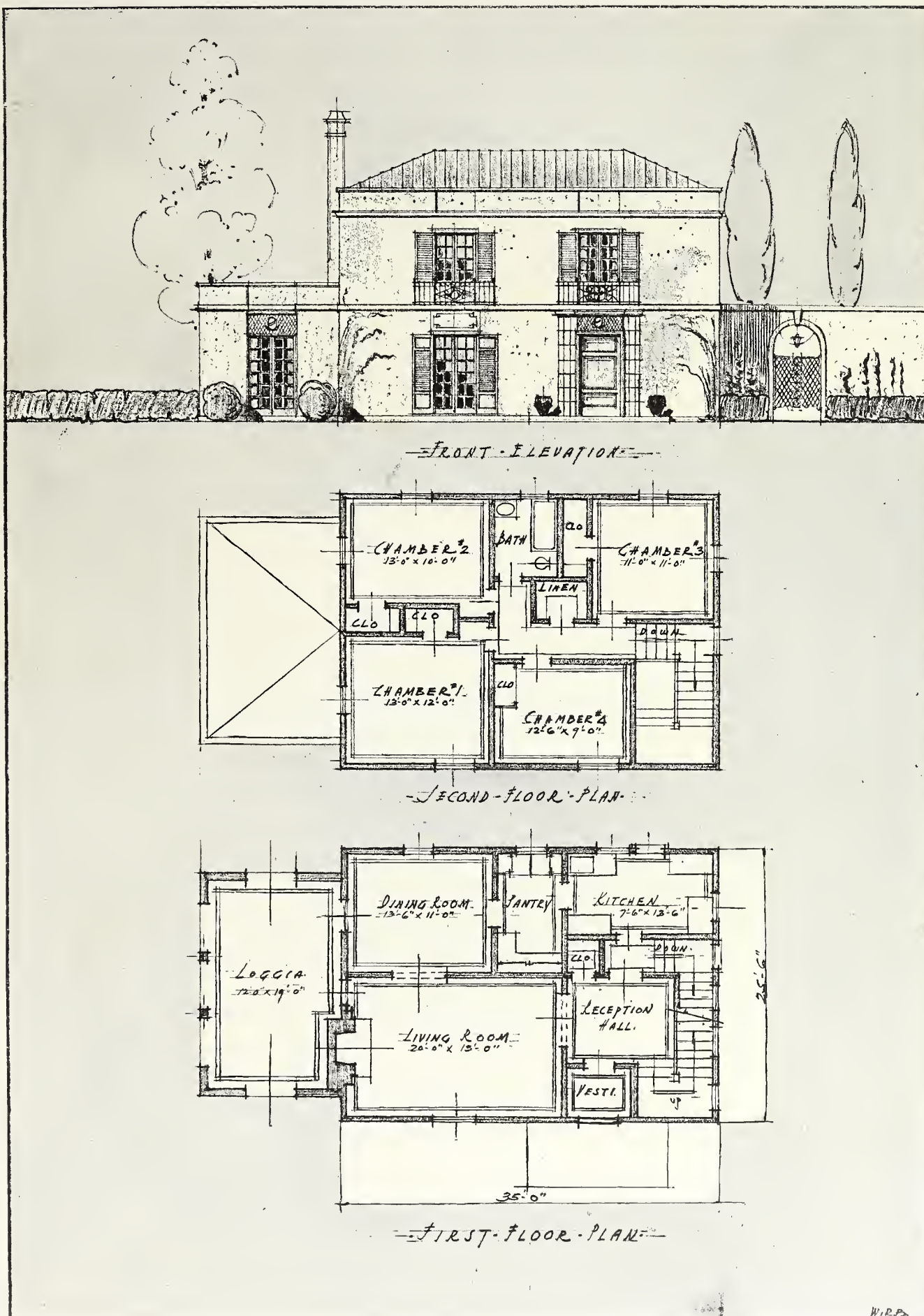


A GAMBREL ROOF HOUSE

Home of W. P. Beazell, Esq., Forest Hills, L. I.

AYMAR EMBURY II, *Architect*

The simplicity which characterizes the exterior is evident in the room arrangement. On the first floor is a house-depth living room, with its porch, a vestibule hall and lavatory, a small dining room with pantry behind and a kitchen in a separate wing. Upstairs three chambers, three baths and a maid's room afford sufficient space for a small family. Closet accommodation is sufficient and all rooms are well ventilated and lighted



A SUBURBAN HOME in the ITALIAN MANNER

From the Italian villa was taken inspiration for this suburban home. It is of cream colored stucco on frame construction, with a tin roof painted red. The iron work is black and shutters and entrance are painted Italian blue. A fence screens the service yard.

The loggia is to be floored with red tile; other floors are stained dark. Woodwork is to be painted and enameled. Adequate wall space in all rooms offers possibilities for the arrangement of furniture. Designed for House & Garden by William R. Bajuri



A STANDARD for ARCHITECTURAL DETAIL

You may have often wondered why you like one architectural glimpse more than another. Nine times out of ten the one you like is a combination of many elements put together with such studied artistry that none could be detracted or added. The elements of this garden front entrance—it is the residence of M. C. Migel, Esq., at Monroe,

New York—are hard burnt, red, irregular bricks laid with a slightly struck white joint and in Flemish bond, key-block, skew backs and sill of white marble; and the detail of the door itself in white painted wood. The shuttered window above, the brick path below and the specimen cedars frame the picture. Lewis Colt Albro, the architect



The half timber and roof lines proclaim its architecture English cottage. Casement windows, a hooded entrance portico and porches at each end make a pleasing design

The living room, which opens on the screened porch, has a generous fireplace, timbered walls and ceiling and wide French doors. The plan is open and livable



A break in the roof lines to accommodate the upper casements follows cottage precedent

A LIVABLE SUBURBAN HOME

TOOKER & MARSH
Architects

The architecture is an adaptation of Colonial farmhouse designs dignified and modernized by a balcony over the entrance with a wrought iron balustrade. The long, low lines of the porch are in harmony with the general design of the house, inviting summer outdoor living



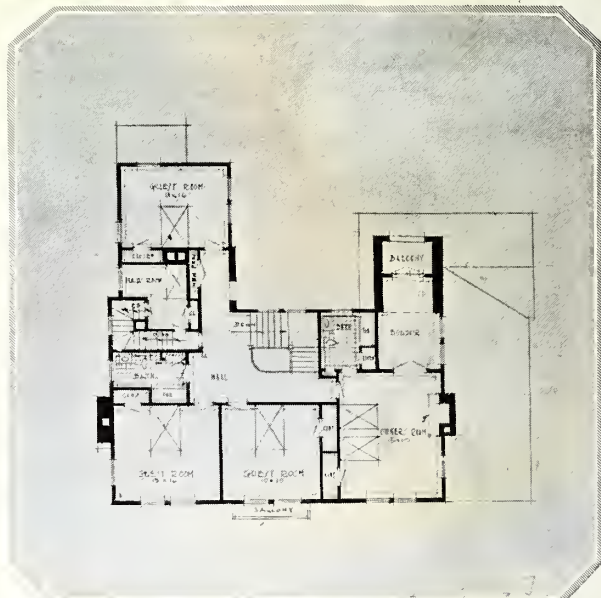
Upstairs the rooms are so disposed as to afford light and cross ventilation for all. The owner's suite contains bedroom, boudoir and bath. A guest suite occupies the remainder of the front of the house, with maid's room and another guest chamber behind



THE RESIDENCE of
ROBERT HASKINS,
Esq.

RICHMOND, VIRGINIA

W. DUNCAN LEE, *Architect*



The house is built around a terrace set between the ell of the service quarters and the sun room. A house-depth hall divides the downstairs rooms, giving a large living room, which is further enlarged by a porch. Dining room, kitchen and pantry are on the other side, running back into the ell



An interesting study in roof lines is presented by the rear elevation. Although they are broken, all are harmonious to one pitch. The irregular fenestration and the use of lattice and window boxes give this intimate side of the house a charm that will be made complete when the garden is fully developed

The
RESIDENCE
of
F. I. KENT, Esq.
 SCARSDALE, N. Y.
 PATTERSON & DULA, Architects



Broken and repeated roof lines give the house unusual architectural interest. These together with the grouping of windows and the arched gate and door, and the oriel up under the eaves of the ell, produce a pleasing façade full of contrasts and rich in texture



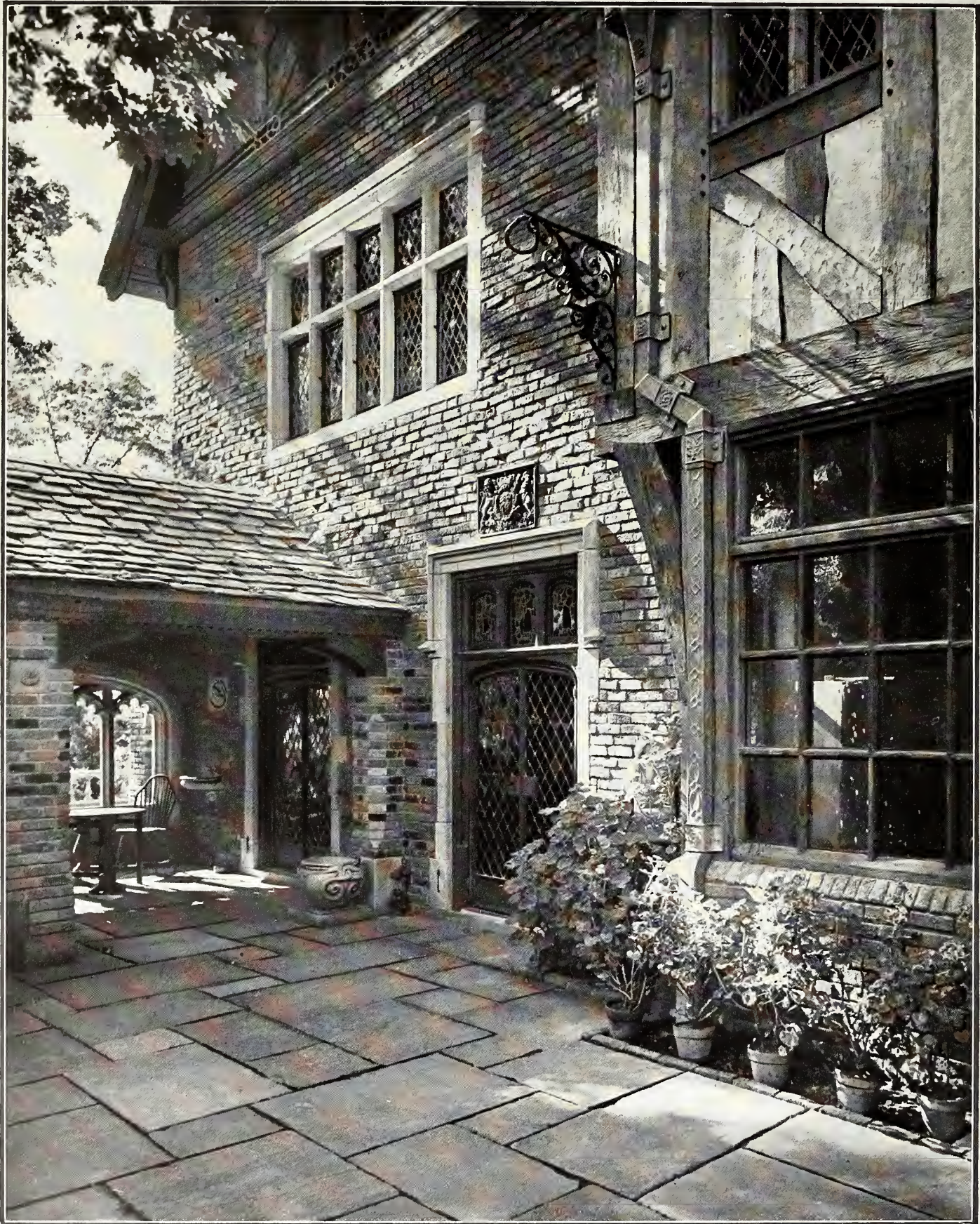
An arched service gate with a pent roof breaks the garden wall



The walls are rubble with a heavy coating of white-wash, a combination that gives interesting light and shade effects

In this inner court white walls form a clear background for the foundation planting and pronounce the window openings





THE SUNLIGHT MAKES IT SO

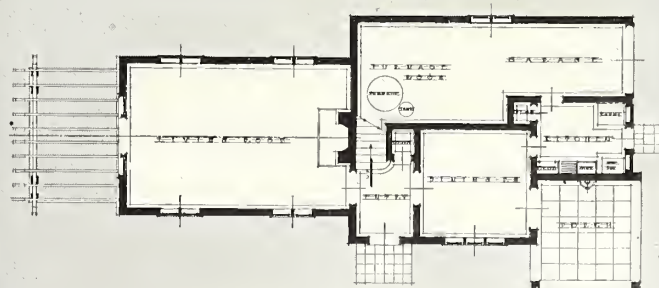
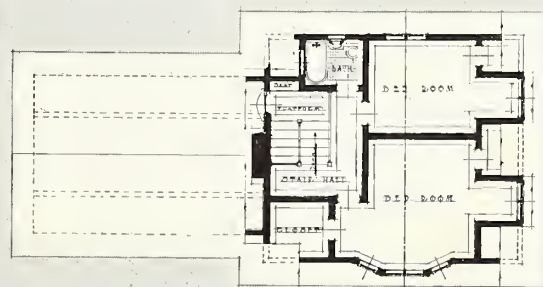
You can't blame men for worshipping the sun. Such a human old god he is! He moves across the paved terrace and warms the slates. He lifts up the heads of geraniums standing primly in a row beneath the window. His fingers feel out the crannies of the rough wall and emblazon the window panes. At his call casements fling open, and men and women and little children come out to sit at breakfast

in the sun-washed alcove that overlooks the garden. Now you can, if you see nothing more in it, call this the rear terrace of Mr. George Marshall Allen's house at Convent, N. J. And you can say that Charles I. Berg, who designed it, has created a fine bit of architecture, that the texture of the wall is extraordinary, etc., etc. But it's more than just architecture—and the sunlight makes it so



The use of English cottage details gives a livable atmosphere to this small house design. Stucco and half-timber have been successfully combined. The roof lines and bay window commend it to the prospective builder. A garage is built in the house

One chimney suffices for this house. It provides a fireplace in the living room and a flue for the furnace. Through this rounded entrance door one comes to a vestibule, with the dining room on one side and a long living room on the other



The rooms are placed with interesting economy. Downstairs are the long living room, dining room and kitchen, with the garage and furnace room on the same level. Upstairs are two bedrooms and a bath—enough for a family of two

ENGLISH COTTAGE FEELING IS
FOUND IN THIS SMALL HOUSE
AT PADUCAH, KENTUCKY

W. E. GORE, Architect





Bates & How, Architects

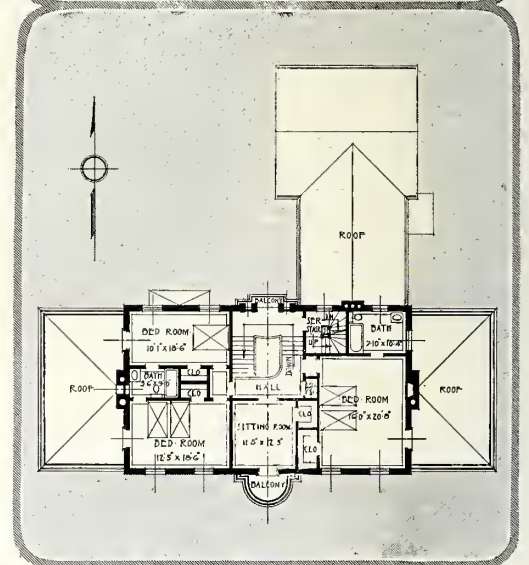
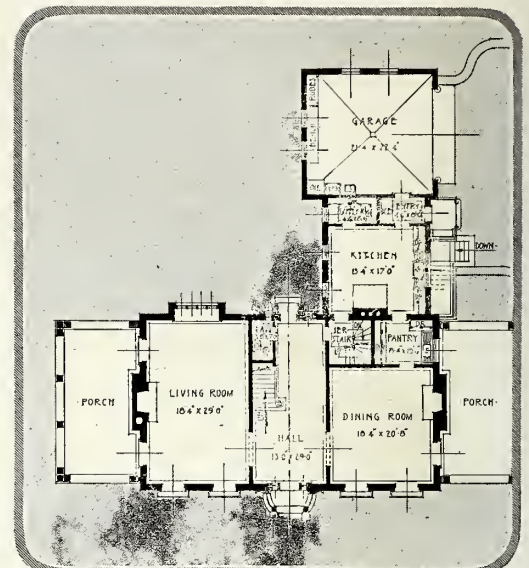
THE RESIDENCE OF
HENRY R. SWARTLEY, Jr., Esq.
GREAT NECK, L. I.

There may be many modern entrances that reflect the Colonial spirit, but few do it so faithfully and so successfully as this. The iron balustrade is especially beautiful

Although divided into separate parts, the buildings are co-ordinated into a unit. The living-room, hall and dining-room form one division, linked by the kitchen with the garage

An upstairs sitting-room is one of the advantages of the second story plan. Bedrooms are arranged to command maximum light and ventilation. Closet space is plentiful

Arched French windows on the lower floor and the pillared entrance relieve the straight Colonial lines. There is nice Georgian balance in the porches at either end





English cottage feeling has been attained in the design. It has a nicety of balance in window spacing, porches and roof lines. A terrace and lawns front the house. Flower boxes and potted plants add color to this façade

*The HOME of F. M. SIMPSON,
Esq., At LITTLE FALLS, N. Y.*

DWIGHT JAMES BAUM, *Architect*



At one end of the terrace a lattice wall and arched gate have been successfully used

The slope of the lot permitted a terraced garden with concrete and lattice retaining walls





THE APPROACH TO THE HOUSE

The fault with a great deal of our domestic architecture is that no sufficient approach is provided. Space is a requisite to an appreciation of architecture. The beauty of this home—the residence of C. F. T. Seaverns, Esq., at

Hartford, Ct.—is greatly enhanced by its dignified approach—the wide stretch of roadway and the lawn which are before it. Goodwin, Bullard & Woolsey were the architects of the house. Olmstead Bros., landscape architects



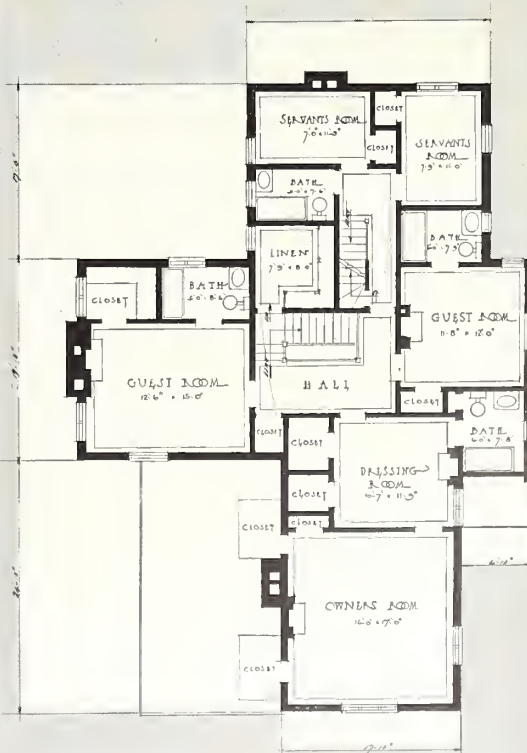
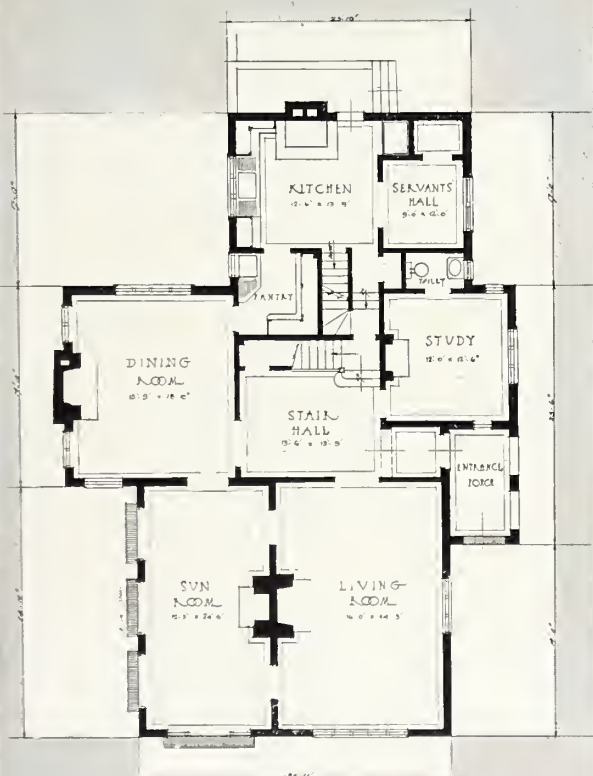
An adaption of an English type has been used for the home of J. A. Rockwell at Warren, Pa. Walls are soft cream stucco and trim weathered oak

STUCCO AND WEATHERED OAK

A. J. BODKER, *Architect*

An irregular disposition of the rooms gives interest and a livable quality to the first floor

*The narrowness of the lot
required a long plan. This
gives plenty of light and
air to the chambers*



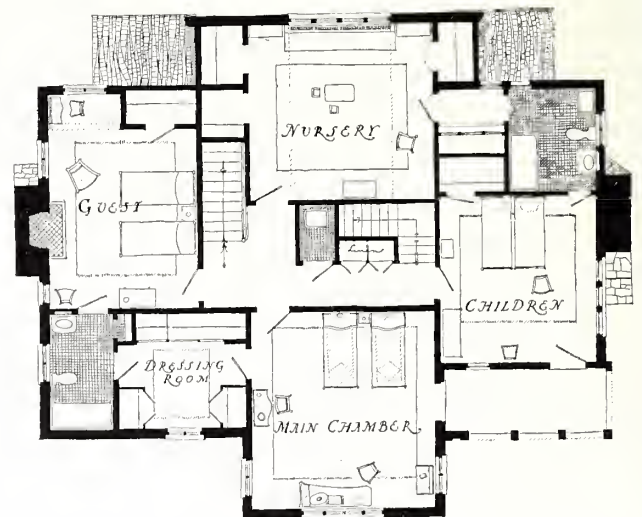
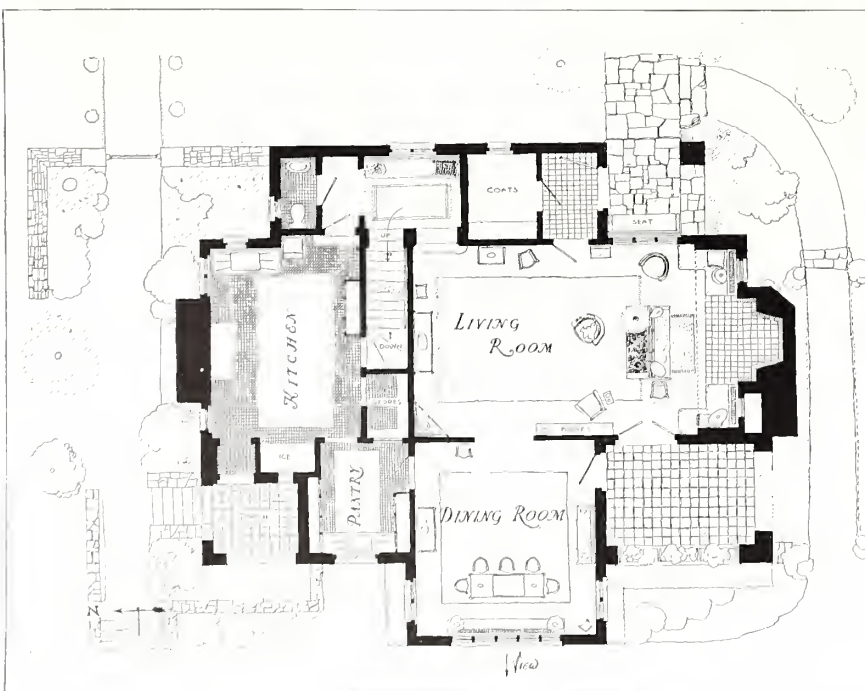


In designing his home at Elmsford, N. Y., Mr. Kahn made a delightful use of stone as a relief to the orange stucco and silver gray exposed chestnut beams

HALF-TIMBER AND STUCCO

E. J. KAHN, *Architect*

The house is quite small. It grows naturally out of its hillside plot, the stone, stucco and half-timber and the shingle roof blending with the trees and outcropping stone



One end of the living room is a large fireplace, 18' long and 10' deep, with settles inside. Off the living room is the entrance hall. There is an ample kitchen. The dining room faces the view

The house was built for the children. They have a nursery in addition to their bedroom. This leaves space for the master's chamber and dressing room, a guest room, closets and two baths



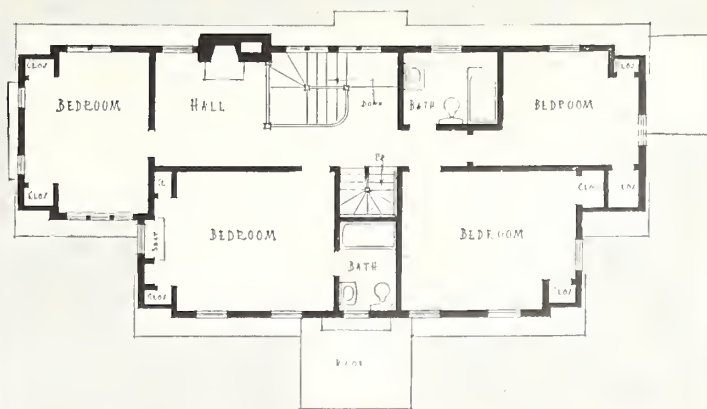
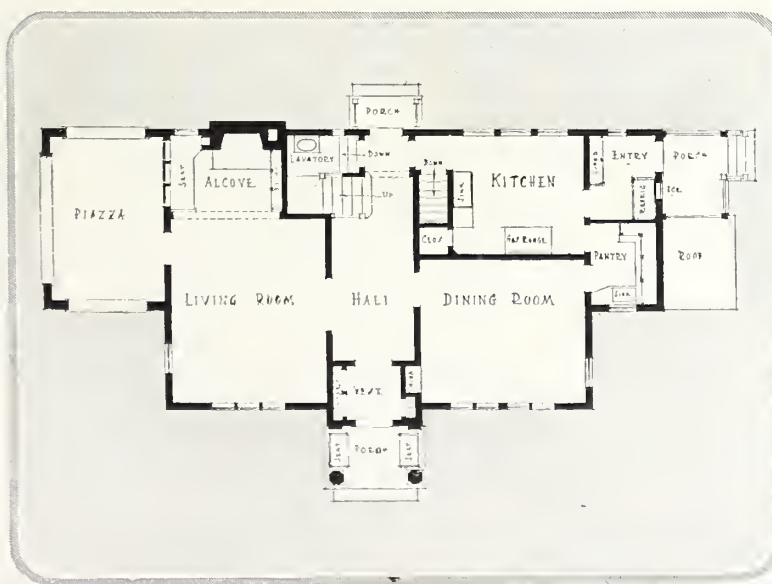
The gambrel roof type is a popular design because it makes a roomy house. Its architecture is intimate, informal, and it suits most settings. In this interpretation a wing, in the style of the main house, is added at one end. The windows are grouped in a pleasant fashion, with shutters to finish them and to give a note of contrasting color to the white shingled walls and woodwork. The entrance is pronounced by a portico with high-back settles on each side

A GAMBREL ROOF TYPE IN WHITE SHINGLES

ADDEN & PARKER
Architects

A fireplace nook finishes one end of the living room. The hall runs through to the back porch and past the stairs in the rear. Dining room and kitchen are in close proximity with a pantry and service entry at one end

Four large sunny bedrooms and two baths are on the second floor. The living room chimney affords a fireplace in the upstairs halls—evidently a very pleasant detail. Each chamber is equipped with two convenient closets





The architecture is a cross between English and Norman farmhouse. It is executed in warm gray stucco laid on rough, with occasional sills of red brick and irregular foundations of stone bleeding off into the stucco without any line. The roof is shingles with five different tones of green and red. The whole effect of the house is one of soft tones and easy contours



A recessed door with a pronounced shelf above it and a flagged pavement below makes an unusual but simple entrance

In one of the wings half-timber construction is revealed through the stucco. The beams are rough and pegged together. Windows throughout the house are leaded casements. The acute angle of the roof, a Norman feature, gives the house an appearance of great height. Wide eaves with a slight kick-up afford interesting details for adaptation to less pretentious English designs

A NORMAN-ENGLISH FARMHOUSE for CHARLES E. CHAMBERS, Esq.

RIVERDALE, N. Y.

JULIUS GREGORY, Architect



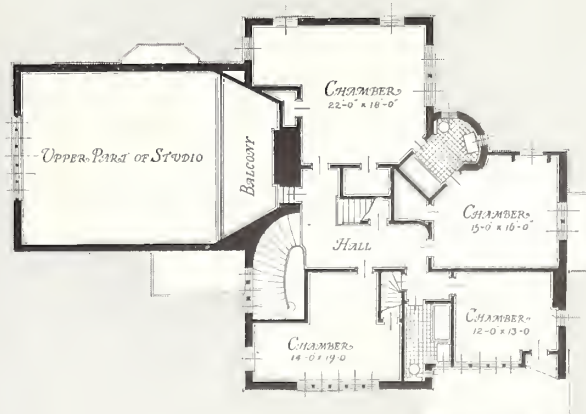
This house is an answer to the question of what type of house one should build. The house should suit the setting. Viewed from this point, the stone foundations are a continuation of the stone on the hillside; the stucco has the rough surface of stubble fields; the occasional exposed timbers repeat the exposed limbs of trees

Of the many interesting windows, the bays are the most pronounced. They are of rough timber pegged together and have leaded casements. This combination of rough stone, rough stucco and rough beams maintains a scale that is necessary to such types of architecture. More delicacy would prove unsuitable



The studio wing is separate from the living quarters. The studios are provided since both Mr. and Mrs. Chambers are illustrators

The studio disposition of the chambers adds to their interest. Stairs and closets have found unusual but practical corners



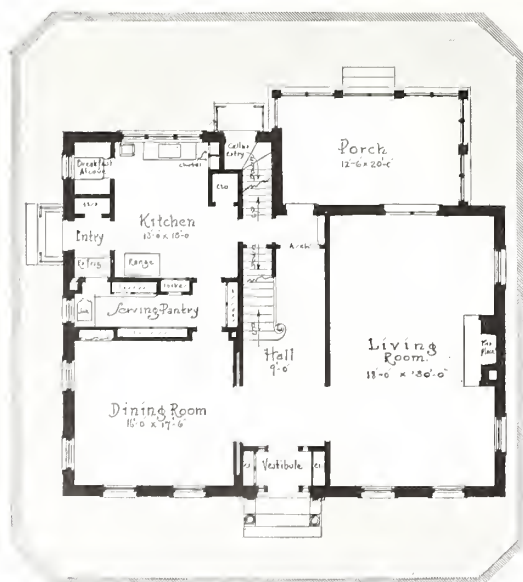


One of the features of the home of W. E. Davis, Jr., at New Haven, Conn., is a rear living veranda with a sleeping porch above. These face the garden and the rose-bowered pergola. The house is red brick. White marble trim and white wood work help maintain the Colonial aspect of the architecture



A NEW ENGLAND DESIGN in BRICK

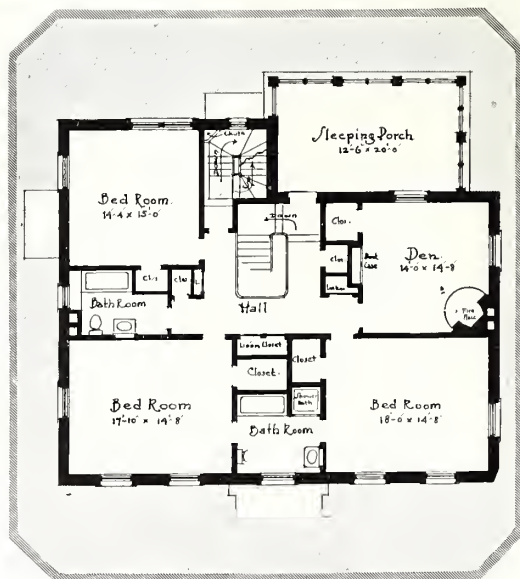
CHARLES FREDERICK TOWNSEND, Architect



Old ivory wood trim relieves the gray paneled walls in the living room. The curtains are old gold and blue used with gilt valances. An Adam atmosphere is given by the mantel and lighting fixtures

The square Colonial plan has been adapted to modern requirements, giving a house-depth living room, a small dining room and service in the rear extending so that it forms a corner for the porch

Three chambers, two baths, a den, a commodious glassed-in sleeping porch and closets in each room are provided on the second floor. The service stairs give privacy to the front of the house





The Colonial aspect is found in the lines of the stairs. Here the walls have a gray scenic paper and the woodwork is old ivory save for the mahogany hand rail. The rug is gray and the stairs carpet plain rose



In the guest room the walls have a gray, small patterned paper, with which the yellow and pink hollyhock design of the chintz curtains contrasts pleasantly. The furniture is mahogany. Over the dresser a gold mirror is hung on gold silk cords. The rug is one-tone gray

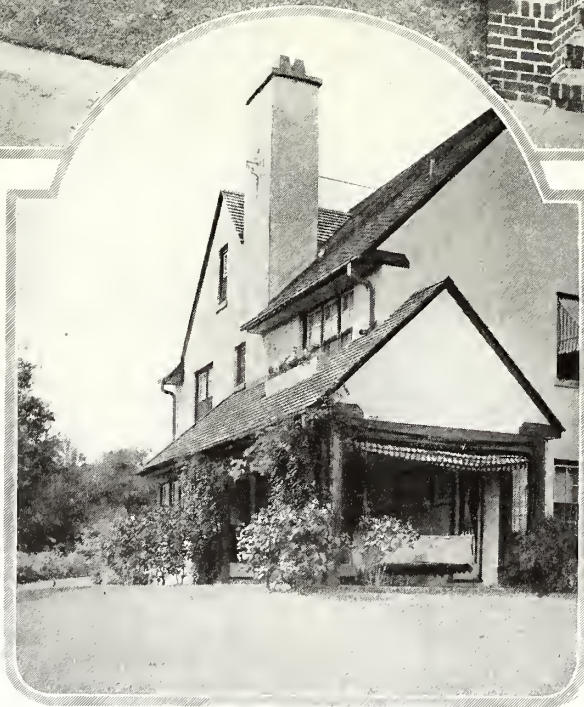


A gambrel roof of slate, brick walls, pierced shutters on the first floor and an entrance portico establish the Colonial precedents of the architecture. Vines and foundation planting will further age the house

The dining room walls are ivory paneled, the rug sapphire blue, and the hangings gold and silver shot taffeta with dull gilt cornice boards. The built-in china cupboard is balanced by a recessed door



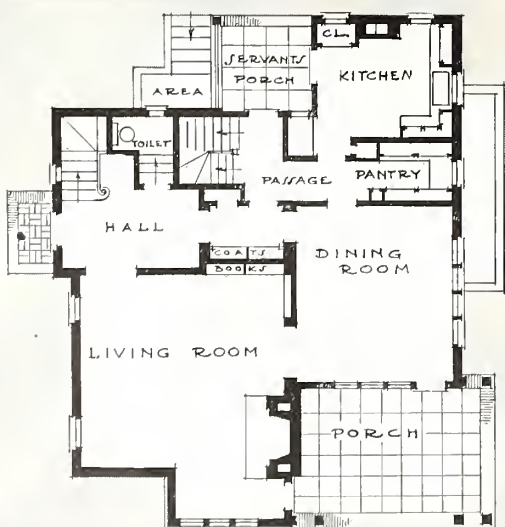
The home of W. W. Nichols, Esq., at Rochester, N. Y., is a typical American suburb type of architecture showing influences of English cottage design. It is executed in stucco, with half-timber in the hall and living rooms



Viewed from the garden the house shows picturesque overhanging eaves, a solid chimney stack, window boxes in the porch roof off the master bedroom, and the porch, which is a continuation of the half-timber bay of the living room

The first floor plan shows a livable disposition of rooms. The entrance is on the side. Although open, the plan provides interesting details, such as the living room fireplace corner, a tiled porch and the compact service quarters

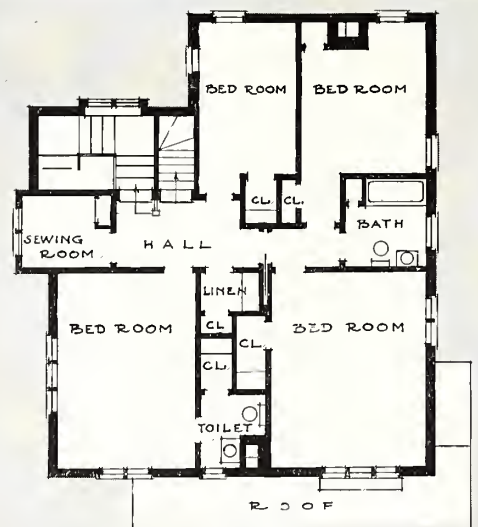
Upstairs there are two master bedrooms and two smaller chambers, a bath and a toilet, and a sewing room. The stairs are kept to one corner and do not encroach on the hall space. Each room has its commodious closet



A LIVABLE HOUSE in ROCHESTER, N. Y.

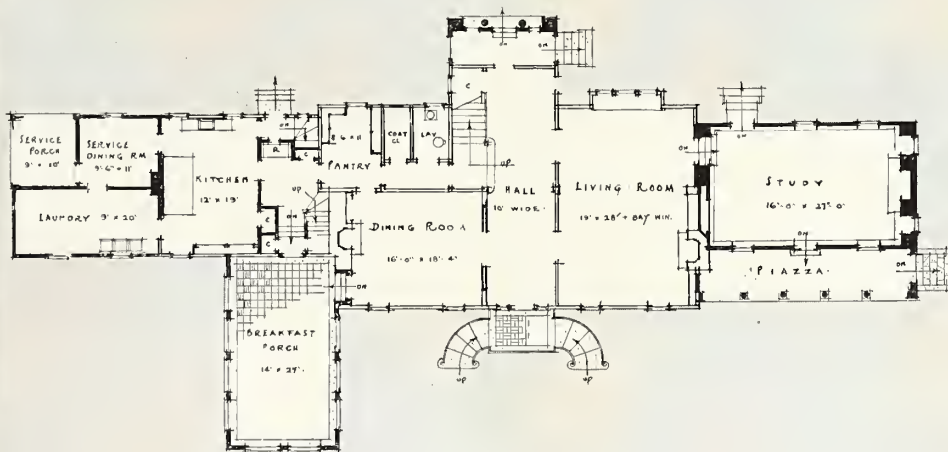
CLEMENT R. NEWKIRK
Architect

WILLIAM PITKIN, Jr.,
Landscape Architect

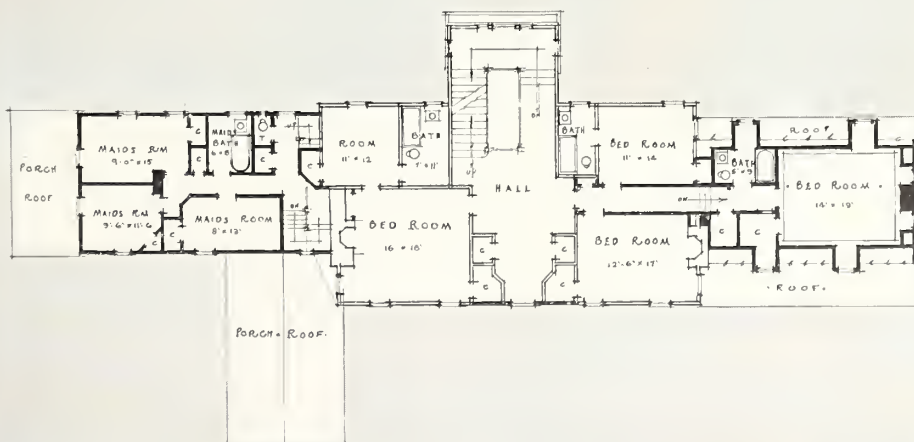




On the basis of a nondescript 1880 house, the architects managed to give the finished structure a pleasant form in which the Colonial aspect is preserved. The study and porch wing has a Southern Colonial aspect. Colonial feeling is also found in the breakfast porch



There is really a great deal of room in the house—a big study flanked by a porch, house-depth living room and hall, a small dining room with a large breakfast porch and a service wing affording plenty of space for kitchen, pantries, laundry and servants' rooms



The closets practically filling the front of the hall are arranged with a nice economy of space. To the four original chambers have been added those in the two wings—marked with black—an extra bedroom at one end and three maids' rooms and a bath in the other

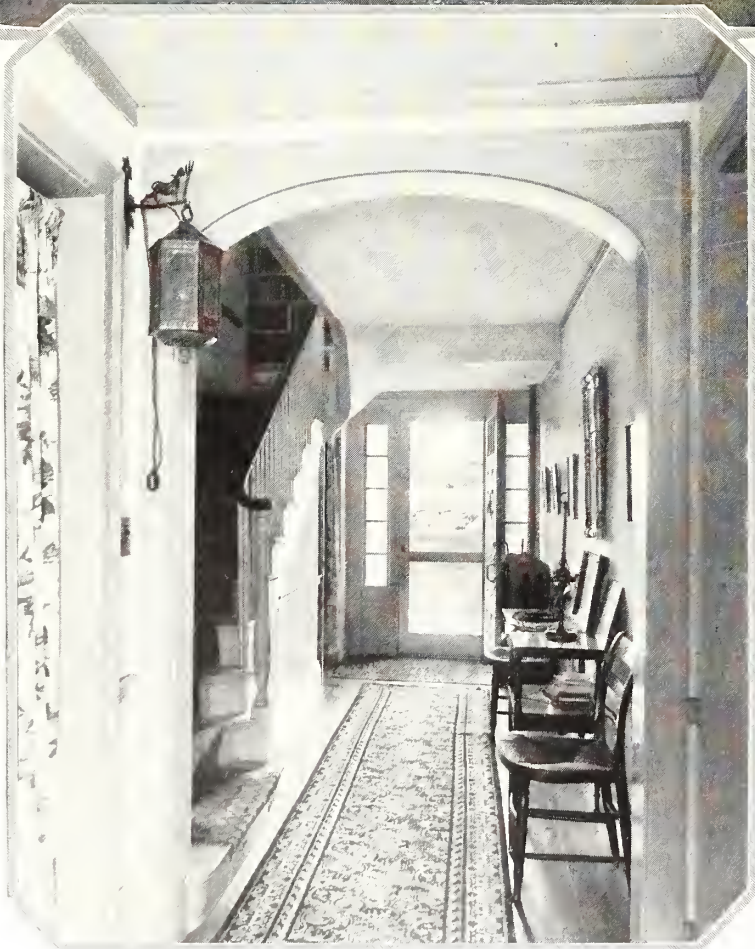
THE HOME
OF LOUIS J.
SNYDER,
RYE, N. Y.

AYMAR EMBURY II
& LEWIS E. WELSH,

Associate Architects



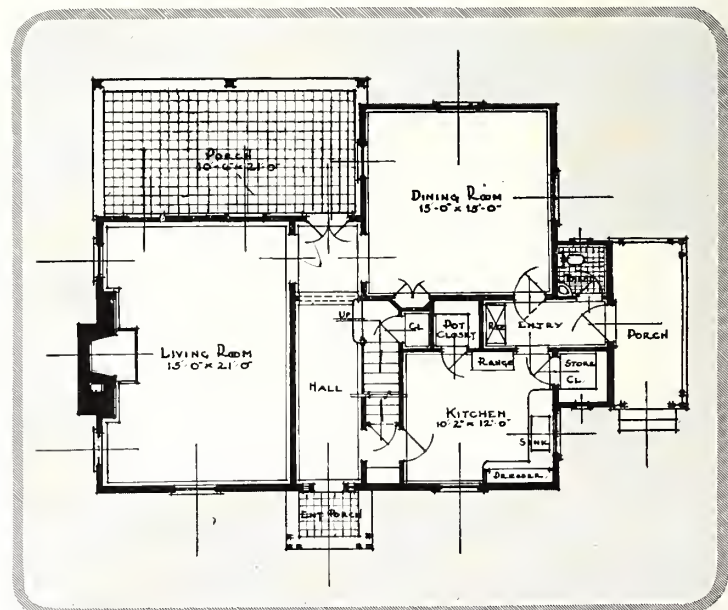
The house is favored by a charming location—the brow of a hill commanding a view across a wide valley. Tall trees shade the site. Heavy, hand-split cypress shingles painted white cover the walls



The difference in levels adds to the interest of the house. At one end is a living room. The porch has a brick border with a field of random, broken tile—the wastage from a floor job. The dining room is set in the rear of the house to catch the view. A small kitchen and its closets and porch complete this floor

A Colonial atmosphere is maintained inside the house. On the landing—usually a bleak spot—are built-in bookshelves

A COLONIAL PLAN IN WHITE SHINGLES

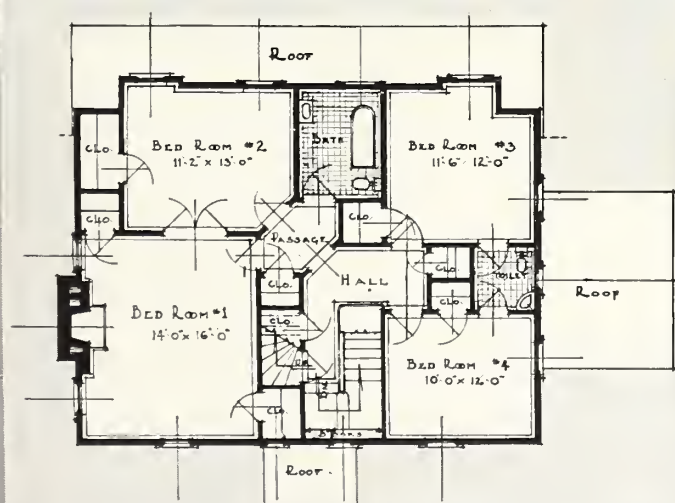




From the rear is another view of the valley. Here is the dining room and the porch, with its lattice panels. This is glassed in winter. The dormers upstairs are joined together by two other windows, giving more space in the chambers

HOME OF CHARLES C. MAY, ARCHITECT

The chimney, which was given one coat of paint, has been permitted to weather into a nice gradation of tones



By keeping the stairs and hall down to a minimum there has been found room upstairs for four chambers, a bath and a work-room, and, in addition, closets tucked away under the eaves and in odd corners. The master's bedroom is dignified by a fireplace. It is a house commodious enough for a small family



The side of the house shows a pleasing variation of windows—a balcony window from the main chamber, another balcony from the tall arched windows on the stairs landing and one chamber window tucked up under the eaves. The chimney is built solid and deep, giving a shadow to the wall



Along the dining room side, entrance is gained by an arched gateway in the patio wall, which is here pierced by another grill and decorated with a fountain

The garden is built in two levels and surrounded by a low stucco wall. The small window this side of the entrance lights the coat closet off the entrance hall

THE HOME OF E. C. THIERS

PASADENA, CALIFORNIA

REGINALD D. JOHNSON,

Architect





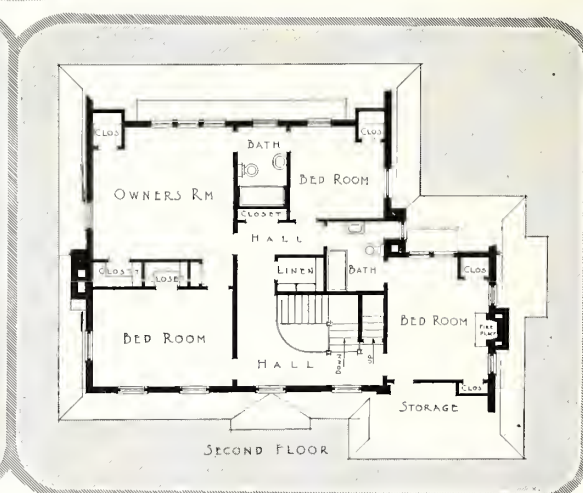
Various elements of Pennsylvania Colonial style have been incorporated in this home of William S. Ellis, Esq., Moylan, Pa.—the wide eaves, the Germantown hood with settles pronouncing the entrance, the large chimney stacks and the small pane sash



The Colonial architecture has come through the walls, as witness this hall glimpse of simple stairs with mahogany rail and treads and newel. Simplicity characterizes the house throughout. The woodwork is white, the floors dark stain and oiled

A SMALL COLONIAL COUNTRY HOUSE

MORRIS & ERSKINE,
Architects



On the garden side a porch extends the width of the house, the living and dining rooms opening on it. Service is compactly placed in an extension toward the drying yard

Four chambers, two baths, ample closets, a simple hall and plenty of light are on the second floor



While the house cannot claim any especial period, it is reminiscent of a minor French château simplified to an American country setting. The walls are deep cream stucco on hollow tile with a roof of irregular blue slates. The garage is connected with the house

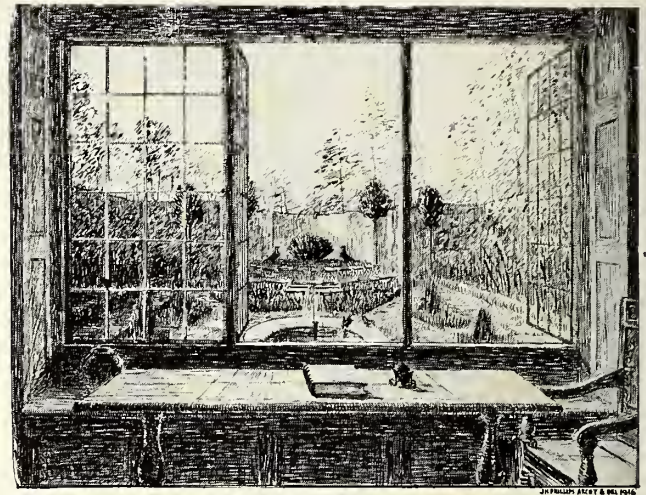
A SIMPLE DESIGN
IN STUCCO—THE
HOME OF E. E.
BARTLETT, Esq.

AMAGANSETT, L. I.

W. LAWRENCE BOTTOMLEY
Architect

The grounds are kept as simple as possible, with lawns broken here and there with colorful plantings. An interesting gate gives entrance to a lower level

Along the front of the house is a stone flagged terrace bordered with low boxwood. This runs to the end of the main structure. Beyond are the service wing and the garage. Vines and potted plants will enrich the façade



A writing table is set before casement windows that open on the bird garden—a garden enclosed by high walls over which trails the wild grape, and flanked with berried shrubs. Midway is a bird fountain

A REST HOUSE AND BIRD GARDEN ON THE ESTATE OF MRS. PAYNE WHITNEY,

MANHASSET, L. I.

J. H. PHILLIPS, *Architect*

Decorations by Karl Freund

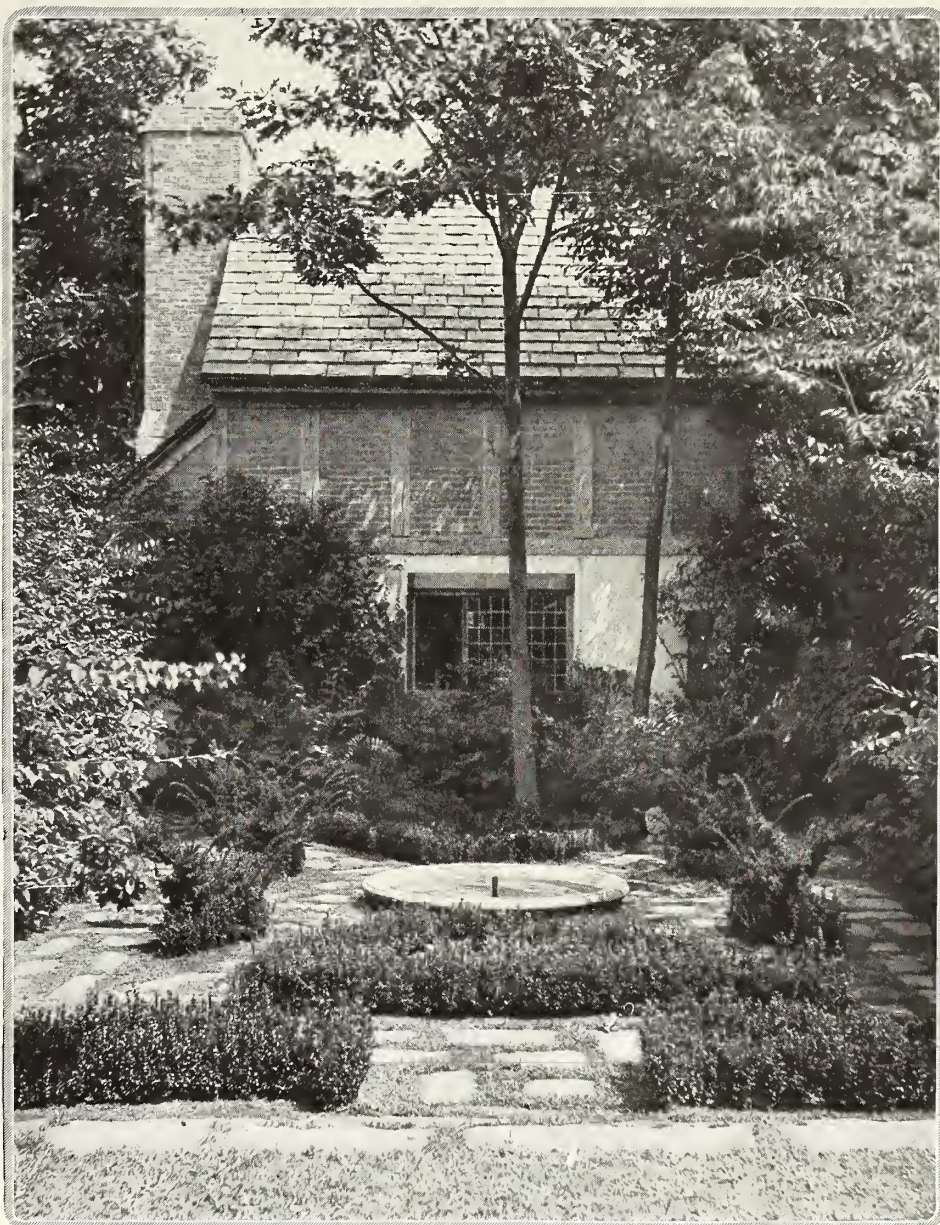
When Mrs. Whitney asked her architect to design a little rest house in the woods, she had in mind a witch's cottage, such as one sees in fairy tale books. The lovely old oak paneled room, imported from England by Karl Freund, was enclosed with masonry walls; the lower story stucco; above, brick and oak half-timber work, taken from old barns on Long Island. The roof is old English slate of varied sizes and colors—purple, green and gray—laid with wide joints and raked to allow the moss to grow



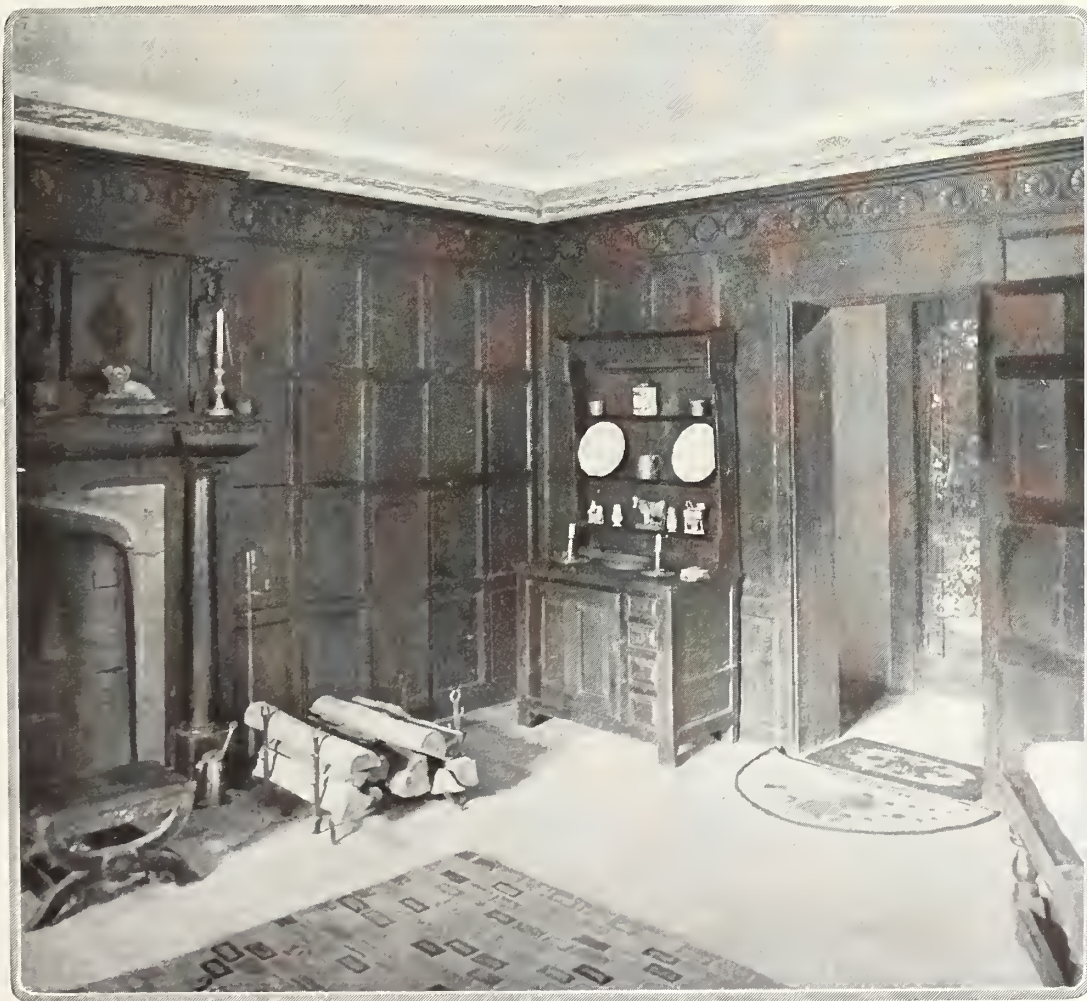
The room, views of which are shown here and opposite, has a dark oak wainscot. The mantel is composed of simple round columns supporting a cornice, and faced with a carved Portland stone arch. Windows are divisioned by straight mullions. The plaster ceiling is covered with medallions of Scriptural subjects grouped around a sunburst. Reddish stones, rough hewn, comprise the floor. Over it is laid a large hooked rug in a tessellated pattern. The room is furnished with a chosen collection of 16th and 17th Century pieces



Up under the eaves, and reached by an old plank stairway, is a little room with rustic furniture and hooked rugs. The mantel is of Tudor style. Iron guinea hens act as fire dogs



This view, from the end of the garden, shows the bird bath, fountain and stone walks. Entrance to the garden is through a 16th Century solid iron door on the chimney side of the house



A quaint entrance was made with an old carved wood paneled door and stone architrave. To make this Tudor door the architect used old stone fragments and two stone heads. A candle fixture set in the little window above lights the doorway and vestibule



THE JOSEPH E. BRUSH HOME, FIELDSTON, N. Y.

When possible, the house should turn its back to the road. This arrangement affords a convenient location for the service quarters in close proximity to the tradesmen's wagons and gives the owner the privacy of a garden in the rear. It also gives a garden façade in which the real loveliness of the

house can be shown. This was the successful arrangement used in the residence of Joseph E. Brush, Esq., at Fieldston, N. Y. You are looking at the garden view, along the line of the entrance and the two projecting wings of the house. Dwight James Baum was the architect and arranged the planting



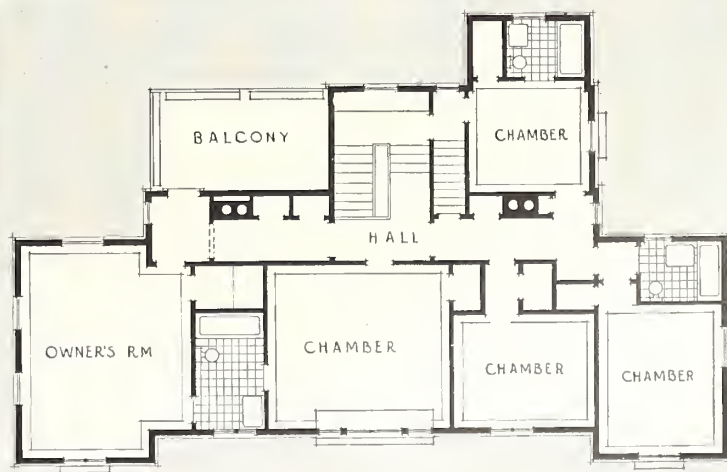
The rear view shows the study with a sleeping porch above, the screened-in porch at one side and the kitchen entrance at the other



The garage is an integral part of the house, its windows being curtained to camouflage its real purpose. The kitchen porch faces the road



A simple plan adds to the livable quality of the house. Living room, study and porch on one side; dining room, kitchen and pantry on the other



Upstairs are five chambers, a sleeping balcony and three baths, arranged in suite with abundant closet space, cross ventilation and plenty of light

The RESIDENCE of
ALLAN LEHMAN,
Esq.
TARRYTOWN, N. Y.

JOHN RUSSELL POPE,
Architect

An interesting feature of the meadow front is the rather original conception of an oriel chimney carried on a projecting corbel of stone moldings. A sundial, set in the upper part of the chimney, has been computed to register hours and quarters accurately



Gillies



In the design and execution of the library the architect has used mellow old oak paneling walls, originally in a Jacobean residence and readjusted to new conditions, and an ivory ceiling molded from original casts of old work. Furniture by Schmitt Brothers

Brick and wood, stone and slate, stucco and leaded work have been made to produce what the architect wished—the old world charm possessed by such historic Tudor houses as Compton Wynyates in Warwickshire and Ockwells Manor in Lancashire





While a part of both, the dining room porch is a happy transition between house and terrace. A sleeping porch with rows of casement windows is above. The tall windows locate the great hall, which is the feature of the plan

The forecourt is a veritable library of Tudor architecture—a small entrance with low pointed arch, leaded casements, walls of stucco-filled half-timber, rough brick walls with random stone ashler and quoins, stair tower, rough slate roof and brick chimneys

The dining room is unusual in being a true replica of 15th Century English Gothic. It is copied from an old house in Somerset and is done entirely in antique colored plaster. The furniture is original 16th Century examples. Schmitt Brothers, decorators

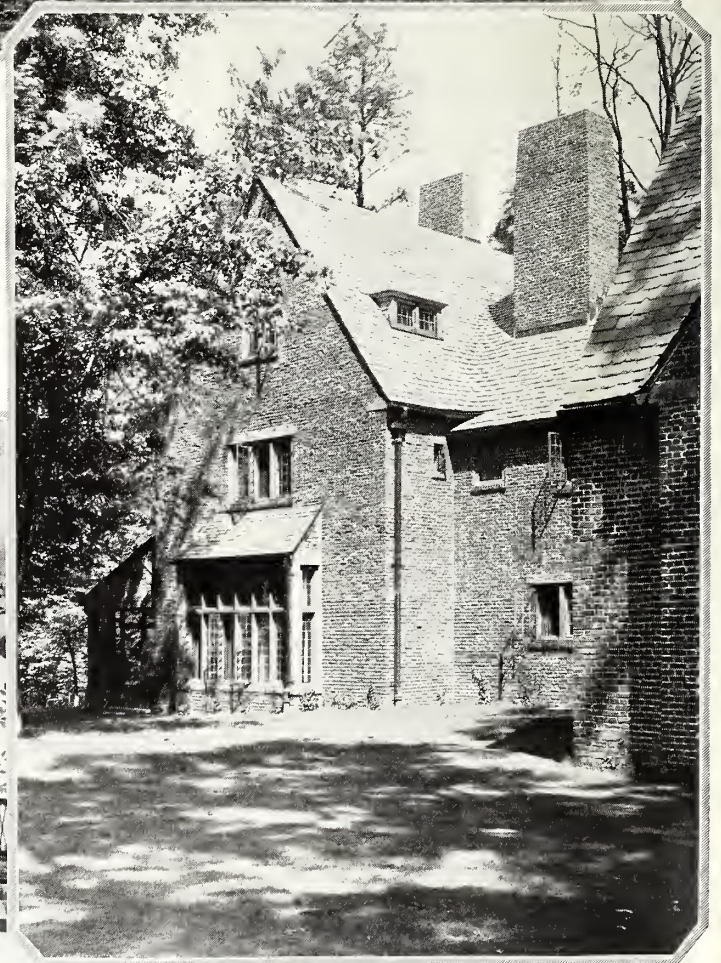




It is called "Nonesuch House" and the name well fits it. The long, low roof line and the rambling character of the plan fills you with a sense of old world comfort such as you get in some of the beautiful English estates

A bit of the 18th Century, in its most distinguished mood, is the dining room with the painted Chinese paper. The furniture is old Sheraton

This detail of the exterior shows the uneven quality of the brick and the unusual disposition of the casements that give the façade character



THE RESIDENCE OF COURTLANDT D. BARNES, Esq.

MANHASSET, L. I.

PEABODY, WILSON & BROWN, *Architects*



The living room goes back to the 17th Century, the paneling and half timber work having been removed from a house of that period in East Anglia. The walls are old plaster with pargeting. Suitable furniture was selected—some for comfort and one or two bits to carry out the atmosphere of the period. Schmitt Brothers, decorators

Tebbs

The library carries out the 18th Century spirit. A quaint old chintz is used for slip covers on the comfortable arm-chairs and sofa, and at the low casement windows. Other furniture, which does not appear in this view of the room, is Sheraton. Hooked rugs of a gay design give the needed color

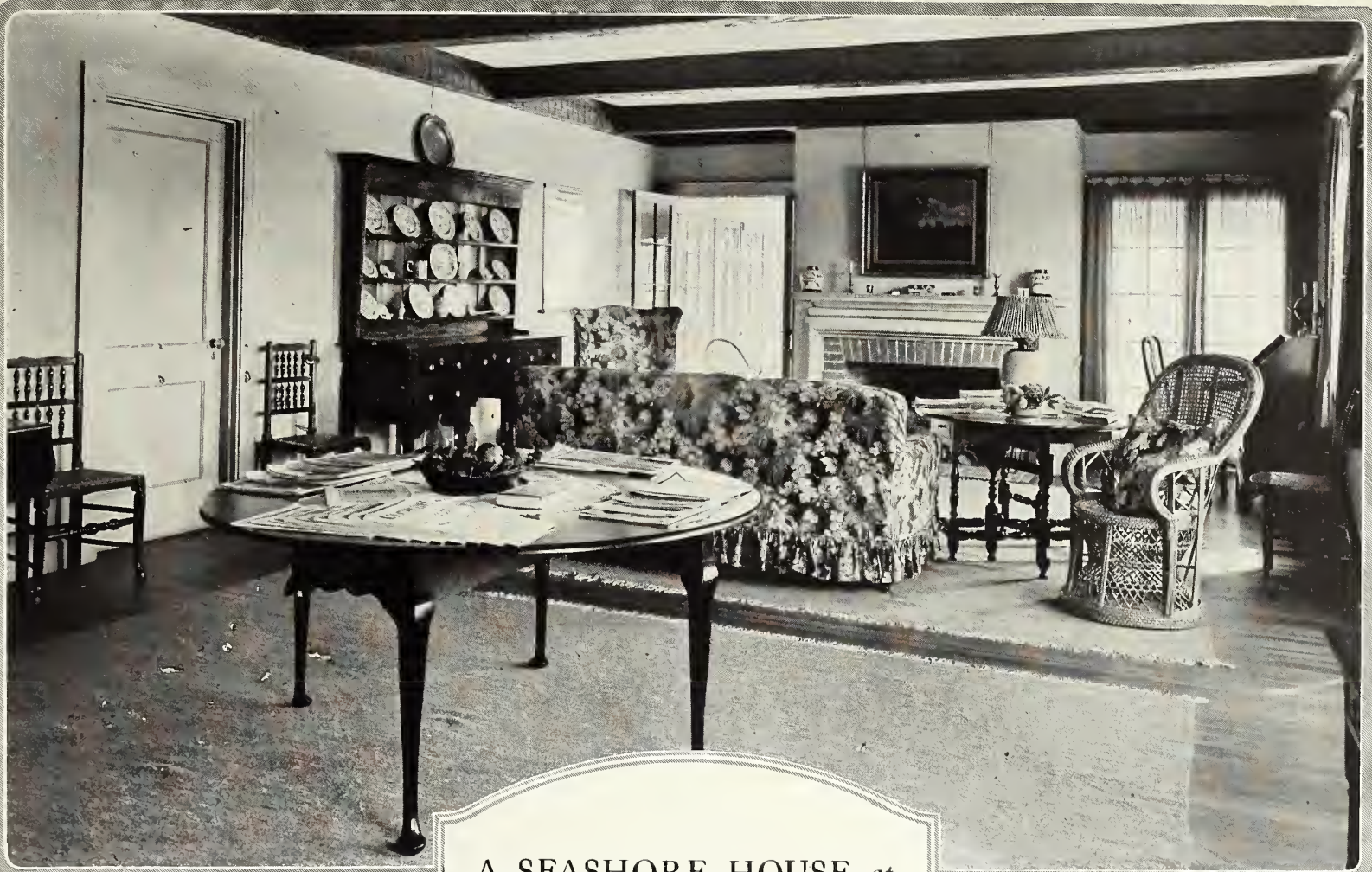




The house is built directly upon a big rock and the vigorous treatment of gray shingled walls and green blinds harmonizes well with the rugged character of the foreground. Whitewashed chimneys with red pots give a touch of individuality



The feature of the parlor is the corner cupboard, filled with old pink china which happily matches the filmy hangings at the windows. Walls are paneled and painted white. Old lustres and trailing ivy make a charming decoration



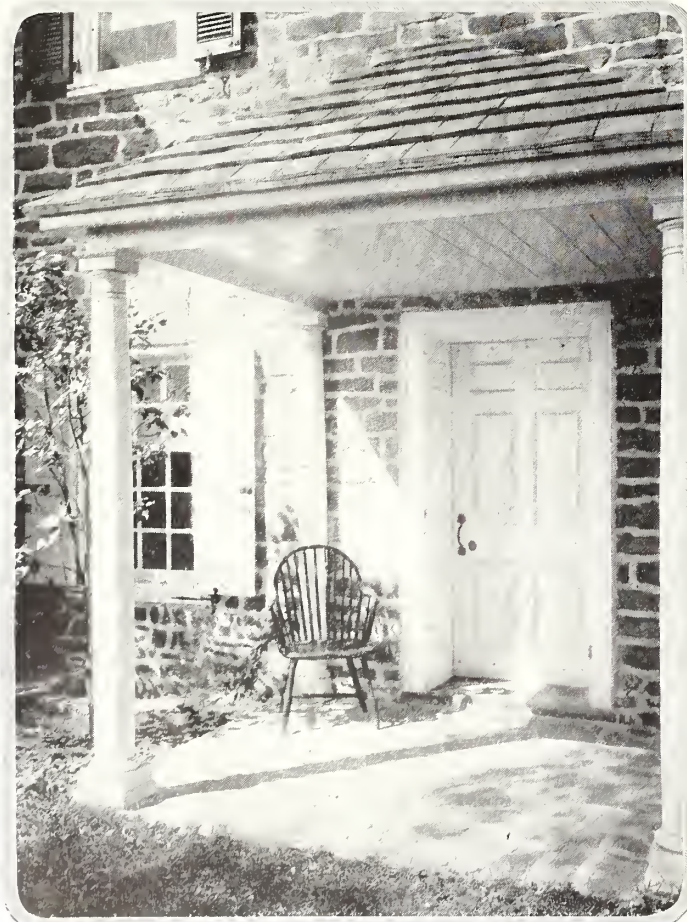
A SEASHORE HOUSE *at*
SOUTH DARTMOUTH,
MASS.

HARRY B. RUSSELL, *Architect*

The views on this page show the opposite ends of the living room. A fireplace is at each end. The furniture is old English oak, Dutch and American Colonial, all antique. The hangings are blue

Walls in the living room are painted the yellow of fresh butter. Dado and doors are gray. Upholstery chintz has a black ground with gay flowers and fruit. Beams are hand-hewn and stained a deep brown





The house stands on land granted by William Penn to the owner's ancestors in 1714 and the house, a remarkable type of Pennsylvania Colonial farmhouse, dates from about the same year. It is the residence of Major W. McM. Rutter

The six panel, double door type of entrance is characteristic of the epoch. Its classical proportions, delicate molding and decorative fan light make it a standard for architectural reproduction. Latticed walls form a background

(Left) From the garden one passes under this covered portico and through the paneled door to the dining room

A REMODELED PENNSYLVANIA FARMHOUSE

DUHRING, OKIE & ZIEGLER,
Architects

Among the intriguing elements of the Colonial house are its varying levels and unsuspected nooks. That interest is evident in this view of the children's room with its cupboards and little stairs leading up



The spirit of the old house is successfully reproduced in this kitchen wing where field stone laid in wide bond, white painted trim, simple dormers and deep doorways are the elements successfully used





A remarkable combination of whitewashed brick walls and Spanish tiles is found in the residence of Nelson Doubleday, Esq., at Oyster Bay, L. I. The entrance vestibule is pronounced by an arch and border of exposed brick, flanked by tall cedars. The feeling of the house is Italian, yet it is an Italian adapted successfully to an American country environment



There should be no rear to a country house. The service wing should be so combined with the house that one can approach it from any angle. This is proven in the residence of George Bourne, Esq., at Mill Creek, L. I. Garage and kitchen are in the southeast wing, which is successfully incorporated in the lines of the house and hidden by the border plantings

FOUR COUNTRY HOUSES

By H. T. LINDBERG
Architect



Among the interesting features of the house of Henry Rawle, Esq., at Morristown, N. J., is a glassed flower room leading to an octagonal breakfast room, also glassed, that looks out over the stretch of lawn on one side and through the formal planting of cedars on the other

Because it commands the south view looking out over the garden, this façade of the home of Laurance H. Armour, Esq., at Lake Forest, Ill., shown below, has large windows in the living room, hall and dining room. The half-timber extensions have sleeping porches above

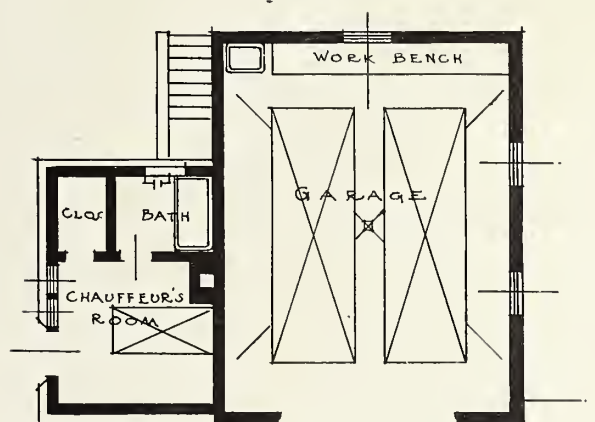




A TOUCH *of* ITALY in NEW YORK

Given the setting, the architect and the means, one can recreate in our American environment even the most subtle spirit of Italian architecture. The foundation of the study here is a strip of lawn and red bricked terrace. An arched loggia opens on this, and above it the end of the house wing covered in pink plaster stucco with stone trim and wrought iron balcony, and

roofed in red Spanish tile. The fountain, the Italian marble benches, the bow window and the shadows cast by the broad caves over the façade have caught and held the Italian feeling successfully. This glimpse is on the estate of J. C. Baldwin, Jr., Esq., at Mt. Kisco, N. Y. Benjamin Wistar Morris was the architect of the house. E. F. Sanford, sculptor of the fountain

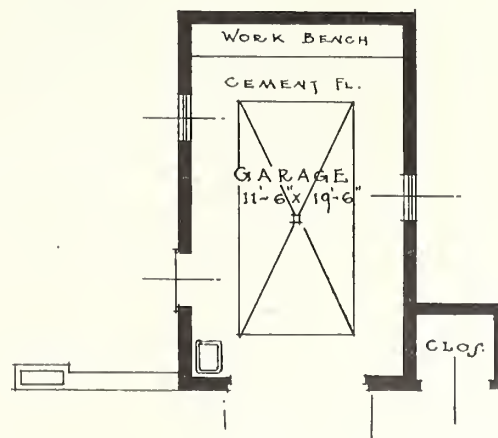


The scheme for this garage was to house two cars and afford living accommodations for the chauffeur. These are treated as separate units, a fire wall separating the living quarters from the garage proper. The rooms, which are on the first floor, include a bedroom, bath and large closet. A window in bath and bedroom provides light and ventilation and the quarters, although compact, are sufficient for comfort. In the garage proper there is space for two cars. It is heated by a system placed in the cellar and the cellar is reached by an outside stairs. Provision has been made for such necessary equipment as patented trap for waste oil and gas, with a concrete floor pitched to drain to the trap. Electric lights and attachments are planned, a gasoline storage in the cellar and a work bench at the rear. Beneath the eaves is a storage room. The construction calls for stucco over hollow tile and a slate roof. The view to the left shows the chauffeur's rooms

TWO SMALL GARAGES DESIGNED for HOUSE & GARDEN

By FRANK J. FORSTER, *Architect*

In planning the one-car garage below the architect removes it from the ordinary class by making it an architectural feature that will grace a small property. It is inexpensive, built of clapboard siding painted white. The doors are of batten construction and the roof is shingle stained silver gray. The dip of the ridge gives individuality to the roof. A trellis to one side adds interest and is a small item of expense. On the other side, built in as part of the structure, is a small closet for grease, etc. There is a cement floor inside and a work bench at the rear. A door from the garage leads to the space behind the trellis where gasoline and other accessories as need not be covered can be stored. The ceiling of the garage can be either left unfinished or boarded over, in which case storage room is provided for extra accessories. Two windows, one on each side, afford sufficient light for working around the car during the daytime



GARAGES OUTSIDE and IN THE HOUSE

Ten Types of Varied Construction



A two car garage with glass inserts in doors and plenty of windows. Most garages are too dark for working and the chauffeur is hindered. The solution is plenty of windows



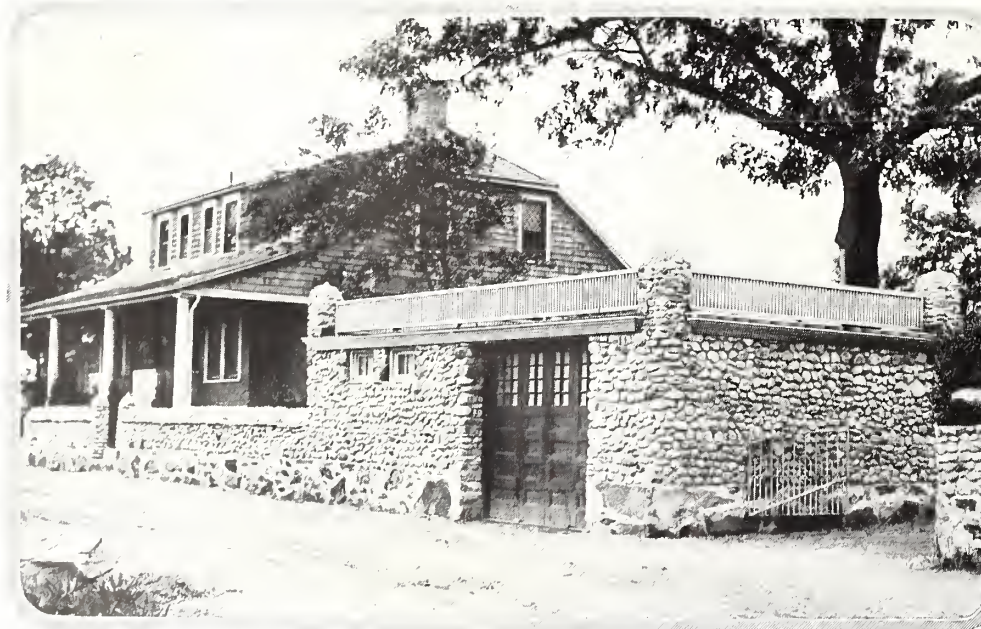
If built close to the house the garage should have the same general architectural treatment. This design has a wide door and plenty of light. Beam ends support bird houses



The garage attached to the house by a covered passage or kitchen wing is an almost ideal arrangement. Here the grouping is convenient. Bates & How, architects



The garage in the house can be an integral part of the foundations where different levels exist. In this case a glassed-in porch is above, in harmony with the rest of the house



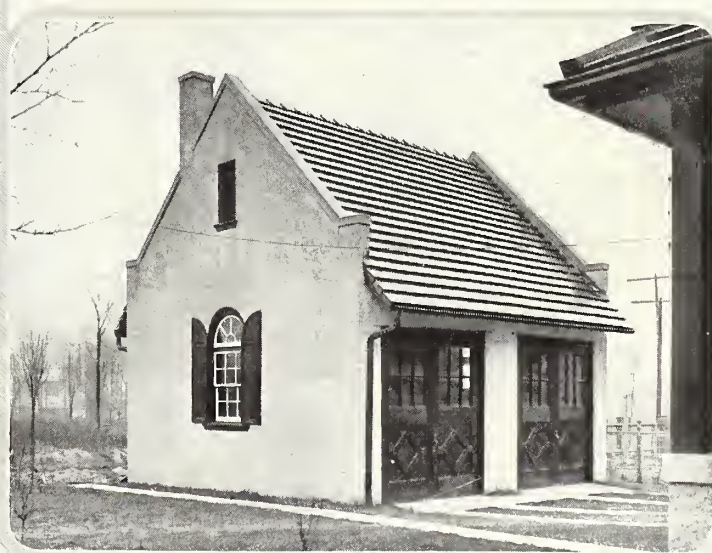
A combination of rubble stone walls and slatted balustrade makes an interesting treatment for the country garage. The doors are wide, but the windows too small!

DESIGNS FOR ONE, TWO *and* THREE CARS

Showing A Range of Costs



Field stone and white wood trim together with the dignified architectural design give this garage a pleasing character. Large windows and doors provide the necessary light for chauffeurs and mechanics. Taylor & Levi, architects



The high roof of this two car stucco garage allows for a half story attic where winter tops can be stored in summer and extra supplies kept. A border planting would help the appearance. W. H. Allen, architect



Here the bank is cut to give room for a garage which supports a porch above. Being a part of the house it requires no extra heating plant

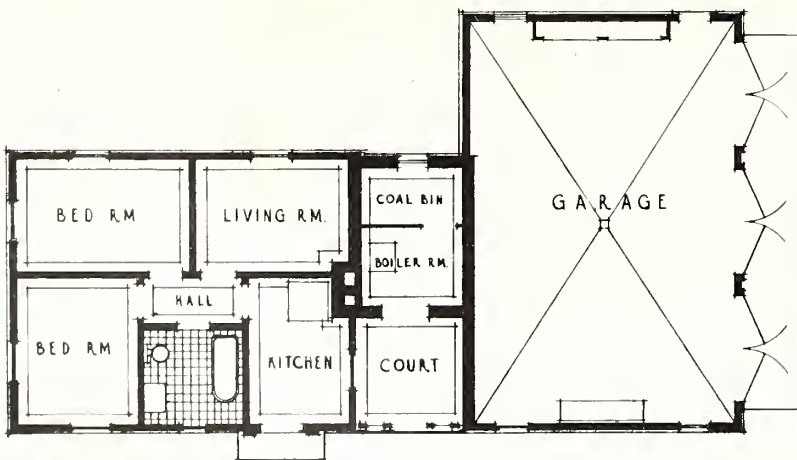
The garage as one unit in a series of attached buildings can also serve the purpose of housing the heating plant, the chauffeur being stokesman in winter. The wide door in the garage above is commendable



A hillside always provides the possibility for a garage. Here the building fits simply into the bank, the roof lying almost level with the garden terrace



The garage accommodates three cars, is well lighted and ventilated. Behind are located the servants' rooms. The group is developed in white clapboard, with a shingle roof and green shutters.



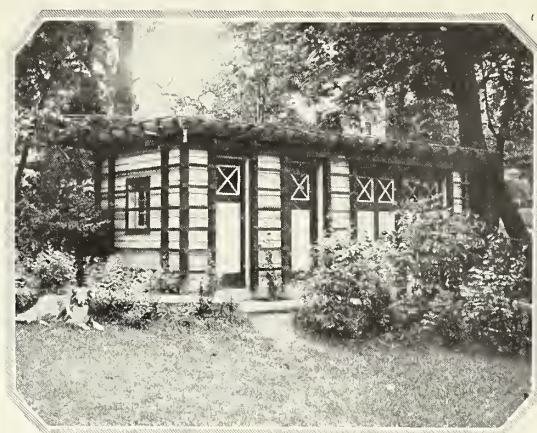
A court, boiler room and coal bin separate the garage proper from the living quarters. Here we find a bath, kitchen, living room and two chambers.



The living quarters front the garden with an arbor extending before them. When covered with vines this archway will make a pleasant sitting room in summer.

A SERVANTS' BUILDING and GARAGE on the
COUNTRY PLACE of MRS. NASH ROCKWOOD,
RIVERDALE-ON-HUDSON, N. Y.

DWIGHT JAMES BAUM, Architect



Garage and garden tool house can be latticed and given a pergola roof. Vines will complete the picture before summer is over

THE GARAGE in RELATION to the HOUSE

If the garage is in proximity to the house it should have the same general architectural character. Here the harmony is further accented by a connecting passage. This is on the estate of C. P. Orvis, Esq., Scarsdale, N. Y. J. A. Bodker, architect



Walls surrounding the kitchen quarters are provided in the garage. From the residence of P. S. Kent, Esq., Hartsdale, N. Y., of which Patterson & Dula were the architects

A remarkable garage group is on the estate of Laurence Armour, Esq., Lake Forest, Ill. The garage is flanked on either side with chauffeur's quarters and repair shop, all thatched roofed



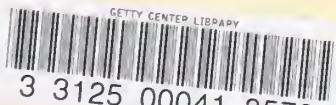
The main necessity in any garage entrance is ample door space. As in this case, which is on the property of G. W. Davidson, Esq., at Greenwich, Conn., practically the entire façade has doors. A. L. Harmon, architect



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